Dance

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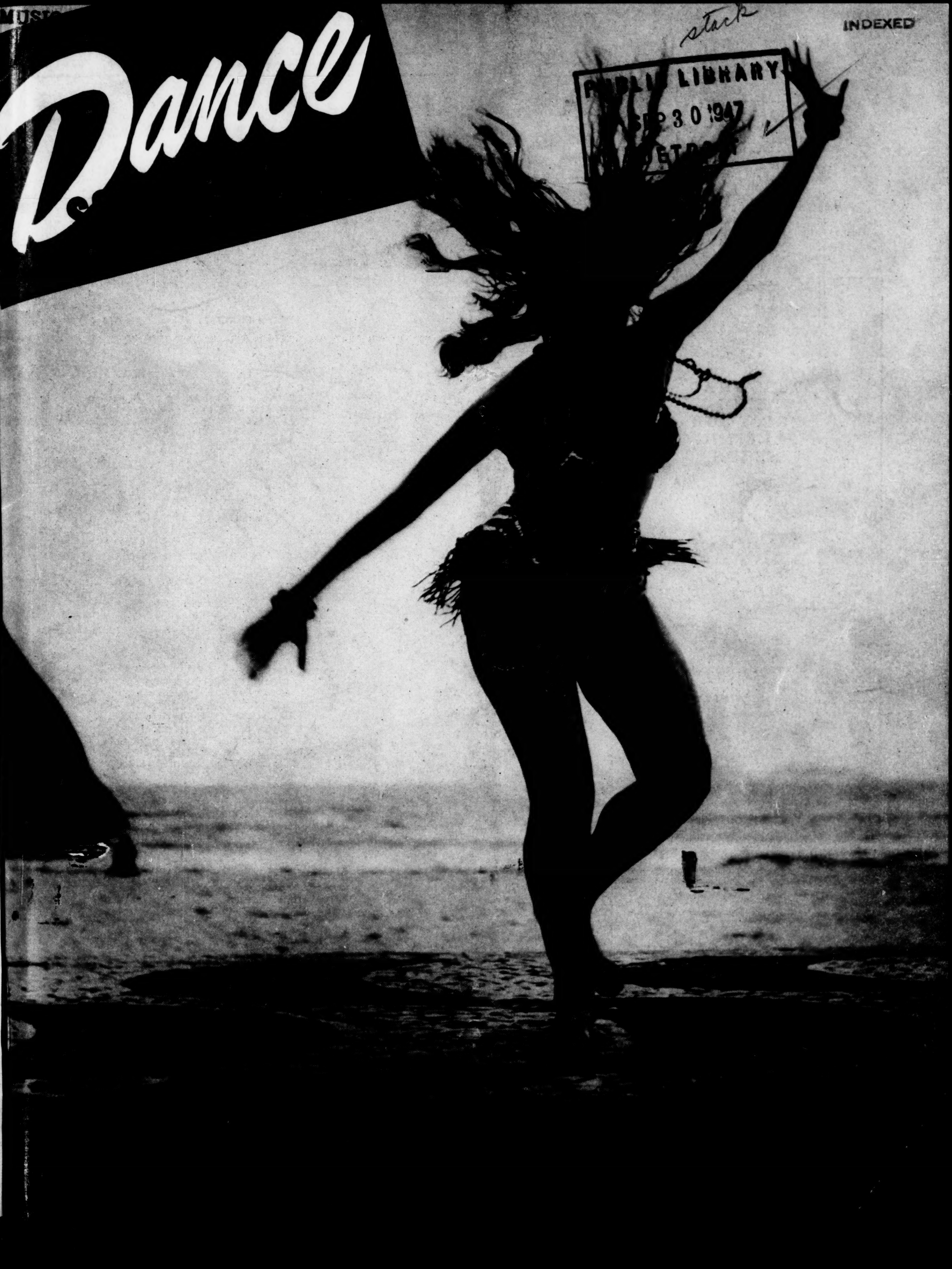

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Via the GRAPEVINE

The high spot in the United Nations Folk Dance Festival, which opened on Sunday, September 14, was for this writer, at least, the five year old Scottish lass who stumbled over her crossed swords in a Scottish Sword Dance, and lay asprawl crying as if her heart would break. She cried and wailed and keened for a minute at least, while other members of the ensemble coolly continued to dance, until with the acumen of her full five years, she decided that the heavens were not going to crash on her, got to her feet and finished with sure Scottish aplomb. Choreographers please copy.

Mougins, Vichy

The Grand Ballet de Monte Carlo in a Vichy performance of Serge Lifar's "Salome".

Mougins, Vichy

A performance of "Giselle" in Vichy — by the Grand Ballet de Monte Carlo. Left to Right: Giselle Vermont, Clayton Cole, Irene Stepanova and Yvette Chauvire.

A pleasant surprise was the third man in the red cap in the French group, who turned out to be none other than a contributing editor of DANCE; we do mean **George Chaffee.**

Of all the national groups which appeared, the Radischev Russian Folk Dancer group, last on the program, was easily the most finished and exciting group of dancers. The gigantic job of organizing this program for the United Nations Week fell to **Michael Herman,** director of the Community Folk Dance Center of Flushing, N. Y., who did a bang-up job. It was a pleasure, Mr. Herman.

* * *

At 8:00 A.M. on Sunday, September 7th, the family of **Tatiana Grantseva** of Ballet Russe de Monte Carlo, arrived from Morocco, spent their first evening at the opening of the ballet season at the City Center and were observed at the Russian Tea Room after the theatre eating their first American dinner — steaks for all. Tanya has been separated from her family in French Morroco since before the War . . . The glass door in the Carnegie Tavern where **Leon Danielian's** hand met with an accident which deprived the company of his presence during the New York season, now bears a sign, saying: "Danielian Was Here", put there, no doubt, by some mournful balletomane. One of Danielian's fans sent him a plaster hand, with neatly enameled red nails, as a gift and Leon consoled himself for an arm in a sling by offering the plaster hand to his friends and fans everywhere he went for two weeks.

* * *

The cast of "Music in My Heart", the musical play based on the life of Peter Ilyitich Tschaikowsky, reads like a program of the Ballet Russe de Monte Carlo of a few years ago. **Pauline Goddard, Dorothy Etheridge, Jimmy Starbuck** and **Nicholas Magallanes** are listed. **Olga Suarez** dances the solo premier parts. Vivienne Segal plays the part of a ballet mistress of the 1870's in a story devoted, oddly enough, to the fortunes of the ballet dancers of the Russian

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Seventies, as well as to Peter Ilyitch. **Ruth Page** is credited with the several ballets in the show.

* * *

Two films of more than passing interest to dancers are about to be or already are released. In "Russian Ballerina" a Soviet film distributed by Artkino, the phenomenal **Galina Ulanova** appears for only a fleeting moment in the beginning of the film, a moment of incredible dancing and well worth ninety minutes of an otherwise slight story . . . "Caravan", a J. Arthur Rank film imported from England is the robust, swashbuckling 19th century story facade for a flamenco dance sequence, so genuine in its sharp, bitter beauty as to be unforgettable.

* * *

One of the more striking ballets of the year at the Radio City Music Hall is the Florence Rogge-arranged "Walpurgis Night" ballet from Gounod's "Faust", on display this month with a cast of seventy dancers headed by **Patricia Bowman** and **Rudolf Kroeller.** Miss Rogge has been adept in her handling of this very period piece. **Brunhilda Rocque,** soloist, is seen to great advantage in the same show, in another ensemble of Cuban dances.

Edith Allard of Chicago is the most recent recruit of solo stature at the Music Hall.

* * *

This little fragment could be called "The Triumph of Love". **Billy Sarazen,** Met ballet dancer, auditioned and was chosen for two major ballet companies this season, but after some indecision and wavering, gave up two opportunities for which hundreds of dancers would gladly chew boiled ballet shoes, in order to return to the Met corps de ballet. The gimmick is that his bride-to-be dances there and he could not face even a short separation from the gal, Miss **Evelina Tristani.**

* * *

Two ballerinas of stature this month acquired the right to be called American citizens. **Alexandra Danilova** and **Vera Nemtchinova** both got first papers after giving all the right answers in a mixed Russian, French and American accent to local authorities.

* * *

The Chouteaus of Oklahoma (the State, not the play) are so numerous as to have to organize into the Chouteau Memorial Association out of sheer weight of numbers and the necessity, no doubt, of keeping track of every last member of the family. One member of the family who will assuredly never get lost in the shuffle is **Yvonne Chouteau,** now a mature 18 years old and the only person under the age of 50 to be selected by the Oklahoma Hall of Fame for induction into its honored membership. Yvonne will be present on Statehood Day, November 16th to participate in the elaborate induction ceremonies. She will leave the Ballet Russe de Monte Carlo, with whom she appears as a soloist, at Portland, Oregon, to make the round trip by air.

Yvonne Chouteau has also been conferred the dignity of a place in "Who's Who in America", which makes her one of the two dancers in her company to be so honored.

* * *

Angna Enters holidayed with **Greer Garson** at the latter's Pebble Beach home prior to leaving for Houston, Texas for the premiere, on October 14th, of her new play, "The Unknown Lover". Miss Enters appears in New York late in October before going on her annual tour of the States and Canada.

* * *

Two of DANCE's numerous correspondents have returned from abroad with tales of high adventure and romance. Number One story is by our authority on the Hawaiian dance and arts, **Paula Nelson,** now snugly back in Brooklyn Heights and about to form a recital group for performance of rare dances she learned, at no small pains, from the elusive, native teachers of dances and

continued on page 40

SALUTE TO M.G.M. for

"THE UNFINISHED DANCE"

"The Unfinished Dance", a technicolor feature depicting ballet life, and starring Margaret O'Brien will be shown in every city and hamlet soon. We salute this as another step in bringing dance closer to the average American and for the opportunity it presents to stimulate dance interests in this country.

To focus attention on this film, Capezio agencies and branches throughout the country will have special window displays and promotions in conjunction with the showing of the picture in their community. To make the occasion more memorable, we are making available through these agencies and branches, souvenir pictures of the stars of "The Unfinished Dance".

We are proud of the part we have played in supplying the dance shoes for this production. You, too, will find Capezio shoes indispensable to a successful dance career.

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SOLUTION to last month's Picture Quiz:
The Burmese dancer with the big cheroot was **DORIS HUMPHREY**

See if you can identify the four famous dancers in this month's quiz.

I

A. Identify a variety of exhibition ballroom dancing characterized by erotic postures and brutal movement, including the throwing about, beating and dragging of the partner.

(a) Adagio dancing
(b) Ethnic dancing
(c) Acrobatic dancing
(d) Apache dancing
(e) Skirt dancing

B. Identify an erotic dance style featuring shaking and vibrating of various parts of the body, which was borrowed from primitive sources for the enlivening of theatrical dance in the first quarter of this century.

(a) Black Bottom
(b) Rumba
(c) Tarantella
(d) Charleston
(e) Shimmy

II

At least three props are fairly important in what ballets? Here are the props. You name the ballets.

1. A key, a yo-yo and a suitcase.
2. 3 sticks of chewing gum.
3. A napkin, a glass and a deck of cards.
4. A necklace, grapes and a daisy.
5. A basket, a sword and a vase.
6. A cup, a blanket and a piece of chalk.
7. A lamp-post, a wreath and a coffin.
8. A rock, a set of pipes, and a scarf.
9. Gloves, brooms and a billiard table.
10. Snow, a scimitar and a cocoanut.

III

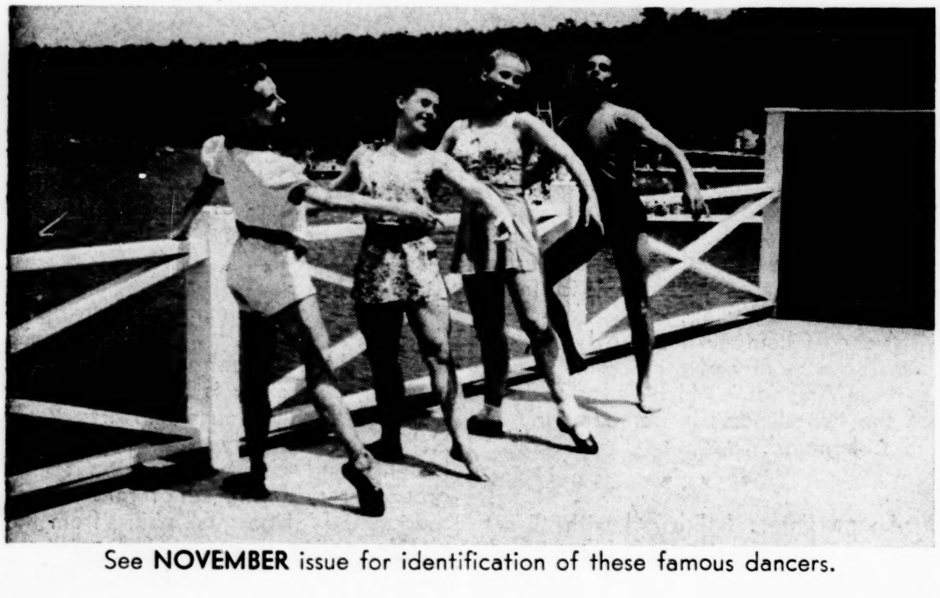
Have you an eye for ballet decor? Is the name of the designer just a credit line on a program or do you know who did the decor for these important modern ballets?

1. Romeo and Juliet (Ballet Theatre)
2. Cotillion (Original Ballet Russe)
3. Dark Meadow (Martha Graham)
4. The Heroes (Jooss Ballets)
5. Black Ritual (Ballet Theatre)
6. Labyrinth (Monte Carlo Ballet Russe)
7. Le Chapeau Tricorne (Original Ballet Russe)
8. Carnaval (Monte Carlo Ballet Russe)
9. Peter and the Wolf (Ballet Theatre)
10. Bacchanale (Monte Carlo Ballet Russe)

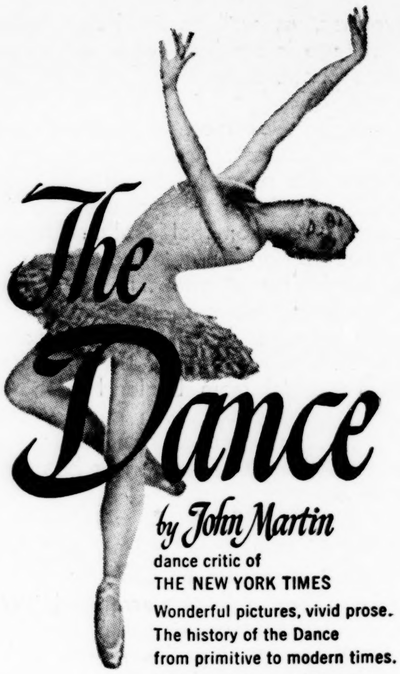
*

The KEY appears on page 43.

At Camp Tamiment, 1937 — **WHO ARE THEY?**



See **NOVEMBER** issue for identification of these famous dancers.



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REVIEWERS' STAND

by REED SEVERIN

Monte Carlo Ballet Russe, City Center of New York September 7-21, 1947

In those halcyon days, when, so legend tells us, French champagne flowed from every ballerina's slipper and gold-plated audiences competed for the spotlight with swarms of exotic Russian dancers, ballet used to be a kind of glamorous three-ring circus. Life, obviously, just isn't like that any more, but Miss Ruthanna Boris, a girl from Brooklyn, apparently has not forgotten. Her brilliant *Cirque de Deux*, marking her debut as a choreographer, was premiered last September 10th by the Monte Carlo Ballet Russe, and it is based on some of those circus qualities of ballet and, of course, on what goes on under the Big Top itself. It has been cast in the form of a classical pas de deux, with Miss Boris and her partner making a grand entrance in sweeping cloaks and attended by two assistants. They dance an adagio on top a mobile platform (that is simultaneously a turntable) to enormous theatrical effect; then a brief but flashing variation for the two assistants (Patricia Wilde and Stanley Zompakos), followed by a male solo projecting some of the movements and tensions of a tightrope walker and artist of the high trapeze, a solo for the ballerina duplicating the showmanship and balance of a lady bareback rider, and a grand finale for both, replete with ruffles and flourishes.

What I liked most was the restraint and refinement of the humor — no barrage of labored jokes like those in Robbin's *Pas de Trois* — plus the presence of a good deal of genuine classical dancing. Even if stripped of its comic elements, the piece could almost stand by itself as dance, an approach which seems to me ideal. What made *Cirque de Deux* particularly fascinating was the strange but skillful melding of circus and ballet, so that it became a double-edged satire on both, but always in such amiable and sometimes nostalgic fashion that I felt as though each were being paid a kind of friendly tribute too.

What helped immeasurably also was the admirable score — the "Walpurgis Night" music by Gounod — and the simple blue and pink costumes and décor by Robert Davison, with the streaming ribbons he used to suggest a tent reminding me of a similar device in Graham's *Every Soul Is a Circus*. On opening night and at every performance thereafter, incidentally, some person or persons managed to sabotage most of the lighting effects.

Not to be a wet blanket, may I meekly suggest that Miss Boris show how big her heart is by giving Mary Ellen Moylan a chance to do her part, though I have no serious complaints to register against Miss Boris's dancing of a role she created for herself; but Moylan's lovely long legs, her speed and sparkle, might exactly fill the bill. Frank Hobi, a last-minute replacement for Leon Danielian in the chief male role, proved, I'm gratified to say, that I wasn't betting on a wrong horse when I remarked last spring that his work consistently caught my eye.

The season's other premiere, Edward Caton's *Lola Montez*, also demands superlatives. That is, it is possibly not the poorest ballet in the history of this company, but it closely rivals *Etude* for that distinction. It is pretty safe to say that never in her lifetime did the fabled Lola suffer such a cruel blow as this.

Created originally for the now-defunct Ballet for America, the work supposedly "depicts a romantic episode of the famous courtesan . . . in a Mid-western town in the period of the Gold Rush." Nothing much takes place of any interest though, but as an old reactionary I can always try to overlook that fact when some dancing is provided to capture my attention. Ruthanna Boris, in a characterization similar to her Frankie in *Frankie and Johnny*, mildly amused me, though Alexandra Danilova as Lola Montez did not, and I hope that she will drop this role at the first opportunity. Michael Katcharoff, Frank Hobi, Beatrice Rehner, Nikita Talin, George Verdak, Robert Lindgren, and Frederic Franklin were also involved in the plot — or should I say conspiracy? On this occasion Mr. Franklin outdid himself in entering spectacularly, zooming onto the stage with flailing arms — like someone shot out of a cannon, since we were just speaking of the circus. A little easy on the personality, if you please, Mr. F.

Also, there was a special score by Fred Witt that resembled some background music from an Ingrid Bergman movie, décor and costumes by Raoul Pène du Bois (salvaged from *Ghost Town*) supplemented by several new costumes by Paolo D'Anna, and a story by a Dr. N. Wolfe. D'you think the "N" could stand for Nero, and if so, shouldn't Rex Stout look into this matter?

I reviewed *Madronos*, by Antonia Cobos, when it was first presented last March, and I do not intend to do so again except to report that in the meantime something new has been added — a scene between a blackamoor (Miss Cobos or Miss Boris) and two dancing girls; that Franklin seemed no less cruelly miscast this fall than he was last spring; that Nathalie Krassovska has made dull what Miss Cobos originally made stylish; and that Frank Hobi did another excellent job subbing for the injured Danielian. I should like to see the ballet shortened, especially by cutting out the solos by Franklin and Krassovska, which are just plain boring.

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1947—YEAR OF THE FIRST PROFESSIONAL BALLROOM CHAMPIONSHIPS IN AMERICA

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Friday, November 7 — FOXTROT Contest
Thursday, November 13 — TANGO Contest
Friday, November 28—WALTZ Contest
ALL-AROUND CHAMPIONSHIP FINALS — Friday, December 5th.
The Place: CITY CENTER CASINO, 135 West 55th St., New York City.

* * *

Read elsewhere in this issue about the Daily News' sponsored Harvest Moon Ball, now in its 13th year of life. This annual ballroom fete is attended and cheered by as many souls as can elbow their way into Madison Square Garden, and they do, hanging from the rafters some of them. Does this point to devotion to dancing or the gregariousness of man? Maybe both.

For a nation of ballroom-dance-conscious fans, we have had little to show, as compared with Britain's glut of dance competitions, in the matter of real competition in ballroom, or for that matter in standardization of ballroom dance. Whether you like standardization or not, breathes there the fan with soul so dead, that never to himself has said, "This is my own, my native dance!" That was a question, that last.

In line with this happy thought, DANCE, abetted by a nucleus of top authorities in the ballroom dance field, is sponsoring an event unique in American dance, the FIRST PROFESSIONAL BALLROOM DANCE competition, in the hope that it may stimulate interest in ballroom dance by demonstration of the highest standards of grace, rhythm and authentic steps and styles in our five most popular social dances. We need have no fear of playing second fiddle to England's well-organized dance competitions, blessed as we are with vigorous native talent.

Maestros of the ballroom dance put their heads together at round table panel discussion of the Advisory Board of the BALLROOM CHAMPIONSHIP CONTEST at the studio of Albert Butler. Beginning with Donald Sawyer (holding papers) in left foreground, and reading clockwise around the table: Oscar Duryea, Josephine Butler, Maya Boleyn, Rudolfo D'Avalos, Albert Butler (standing), Bernie Sager, Fred LeQuorne, Gus Weber, Franklyn Oakley and Don LeBlanc. ALSO on Advisory Board, but not present are: Ralph de Villa, Herbert Lee, Arthur Murray and Gustavo Ramirez.

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As professionals, couples must be prepared to dance proficiently in all five dances. The three couples with the highest number of points in each of the first five contests (fifteen couples altogether) will compete for the All-Round Championship on December 5th. Contestants chosen for the finals in any of the five preliminary contests will not compete again until the final Championship is held.

Awards will be made as follows: The three couples with the highest scores in each of

continued on page 41

Will YOU be the First American Professional Ballroom Champion?

OPEN FORUM — *for further discussion of these and other questions, come to the ONE IMPORTANT GENERAL MEETING OF ADVISORY COMMITTEE and CONTESTANTS, Sunday,* **OCTOBER 5th** *at* 8:30 *P.M. at the Franklyn Oakley Studios,* 225 *West 57 Street, New York.*

Dance

VOLUME XXI October, 1947 NUMBER 10

RUDOLF ORTHWINE, Editor and Publisher

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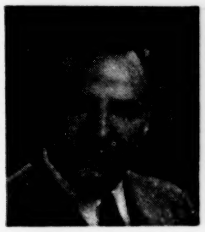
THIS MONTH'S COVER: Early morning on the Copacabana beach in Rio de Janeiro find Brazil's most important dancer, the so-called Vera Zorina of Brazil, practicing an Afro-Brazilian dance in the early morning sunlight. When she is not practicing Afro-Brazilian dance, she is the prima ballerina at the Teatro Municipal in Rio de Janeiro.

BALLROOM DANCE TODAY



A FRESH WIND is blowing over the landscape of the social dance. For the first time in our history there is a concerted, planned effort on behalf of the ballroom dance field to take stock of itself and look upward toward the standardization of ballroom dancing, an end considered desirable by any teacher of ballroom dance worthy of the name of teacher.

Ballroom dance as we know it today is only some forty years old. It sprang from the vogue for ragtime. The social or ballroom dances which preceded it were hardly of the same genre of the ballroom dance of today, as any of them could have been broken down into their component solo parts, based on ballet or the turned out foot.

Ballroom dance, forty years after the birth of ragtime, is such a social force, that one does well to give it its due. It is for these and other sufficient reasons that DANCE is participating in the first professional ballroom championships ever to be held in America, in respectful emulation of the perennial and traditional contests dear to the British, among whom standardization is a fact and not a dim hope. It is the hope of this writer that the day will come when pupils taught by a teacher of ballroom dance in Louisiana will meet a partner from Oregon, New York or Vermont and that they will understand the common language of the social dance, in place of the confused situation well known to us today.

The need for a common level for the standards of social dance is older than our own times, if we are to believe one Stephen Philpot, a dancing master of Lewes, who lived some two hundred years ago during the reign of George II of England. In a book entitled "An Essay on the Advantage of a Polite Education Joined with a Learned One" Master Lewes writes:

". . . The many different Ways that are now taught, occasion no small Confusion amongst those Gentlemen and Ladies who have learned of different Masters, when they meet to entertain themselves in this Diversion. Mr. Weaver, in his translation of Monsieur Feuillet, has added by way of Supplement, all the Minuet Steps that have been taught by the best Masters in our own, and other Countries, since this Dance was invented. But which of those Steps should be taught, and in what Part of the Dance introduced, wants to be more generally agreed upon and settled . . . I have often thought it might be very well worth while for the Society of Dancing Masters to get a Patent for forming themselves into an incorporated Body; and then to admit of no Person into it, but such as were capable to undergo an Examination, and found to be properly qualify'd for teaching that Art . . ."

Thus Master Lewes two hundred years ago.

That there is keen interest among teachers in standardization has been demonstrated by the manner in which accredited ballroom dance teachers locally have cooperated with and rallied to the direction of the Championship directors, Albert and Josephine Butler. That there is keen interest among professional ballroom teachers, and other dancers in the Championship has been demonstrated by the astounding response to the few lines given to it in the September DANCE. It augurs well for the contest and it augurs well for our readers, also, that this October issue of DANCE welcomes back to the fold as Ballroom Editors, the directors of the first professional ballroom championships, ALBERT and JOSEPHINE BUTLER, whose erudite and diverting articles on the social dance have appeared in these pages to the delight and education of all in the recent past.

Now in this autumn of 1947, when the United Nations again convene inside our doors, and the folk dancers of 55 nations appear, as they did the week of September 14th in the Rockefeller Plaza, under the direction of Michael Herman to celebrate the unity among nations, the thought occurs, that in the ballroom dance there is indeed the dance of the world, the dance that can be understood and practiced everywhere, a language spoken by men everywhere.

Sincerely yours,

Rudolf Orthwine

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Photo: New York Daily News

The All-Around winners of the 13th Annual Harvest Moon Ball in action during the Viennese Waltz. Talented and attractive couple May Wenz and Frank Kuzel won three week contract to appear at Loew's State Theatre in New York and cash prizes.

HAPPY NEW HARVEST MOON

by ALBERT and JOSEPHINE BUTLER

bumper crop of harvestmooners culled from 1947 Harvest Moon Ball at Madison Square Garden

Take a soft September night in New York, add Madison Square Garden bulging with happy people, mix with two-score pretty girls and stalwart youths dancing their hearts out, stir in 20,000 voices singing "Happy Birthday" to Alan Ladd, sprinkle with Bill Robinson, the De Marcos, Lena Horne, and Diosa Costello, and we give you that wonderful concoction, the News Welfare Association's 13th Annual Harvest Moon Ball!

The thrilling strains of the *Star Spangled Banner* officially opened the Ball on the dot of 8:30, the night of September 3rd. Every seat, from boxes to the uppermost reaches of the Garden was filled. It is not fashionable to be late for the Harvest Moon Ball.

Then came the parade of contestants, with erect and debonair carriage that successfully camouflaged spines that

Photo: New York Daily News

Upside down view of contestant displaying, among other commodities, chic and danceable costume, typical of all gowns worn in contest.

had momentarily turned to water. This was the moment that many of these youngsters, all amateurs, had spent years waiting for. It is traditional in the Harvest Moon Ball for dancers to work their way up, rung by rung, first in the preliminaries, and then in the Garden, until they achieve the ultimate — a professional appearance at Loew's State Theatre.

With suave Ed Sullivan pacing the show, the event ticked off with smooth precision. Divisional contests, guest-stars, and celebrities were served up to the roaring crowd in dazzling abundance. Were the circuses of ancient Rome ever like this? Had any public idol ever had such a moment as Alan Ladd, when he was called to the stage to receive a lighted birthday cake, while the throng sang their affectionate best wishes?

The Foxtrot Competition led off, with Elsie and Peter Hurba, who danced with a flow and lift, taking first honors. The Rumba crown went to a very attractive couple, May E. Wenz and Frank Kuzel, who later won the All Round Championship. Graceful Marsha and Nicholas Accardi triumphed in the Viennese Waltz, while Lenore and Robert Scrocca took first place in the Tango. Jitterbug Jive first honors went to Nancy Price and Rudy Edwards.

With three married couples taking first places, a point might here be pondered, and a moral drawn. We worried this question a bit but failed to reach any conclusions.

Both the Tango and the Jitterbug competitions posed interesting situations. The Scroccas, Tango winners, tiny in stature, and with great charm in movement, danced a smooth, flowing, international-style Tango, more typical of the dance as it is done in the East Side cafes and hotels, and in Europe and South America. The other contestants' Tango was more particularly Broadway style, replete with scissors and kicks, and lacking the easy grace that characterized the winners' performance. The Scroccas had captured the audience, and the judges' decision was extremely popular.

The Jitterbugging was very tired. It seemed the flesh was weak, and even the spirit wasn't very willing. In other years the very appearance of the teams from Harlem had lifted the crowd to a frenzy. If there had ever been rhythm incarnate, it had been embodied in those dancers. This year the teams danced, the judges made their decisions, but the spark was gone. *Tempus mutantur,* and dancing, as ever, changes with them. They are dancing Foxtrots, medium tempo Waltzes, and a little Rumba at the *Savoy* in Harlem these days.

The Foxtrot, Waltz and Rumba were pleasing, and up to Harvest Moon Ball standards.

To the winners went $3,500.00 in stage contracts. In addition, first, second and third prize winners shared in a total of $2,700.00 in gift certificates from New York stores.

Noro Morales and his Orchestra played for Rumba, Waltz and Tango, while Ray McKinley and his Orchestra provided the accompaniment for Foxtrot and Jitterbug.

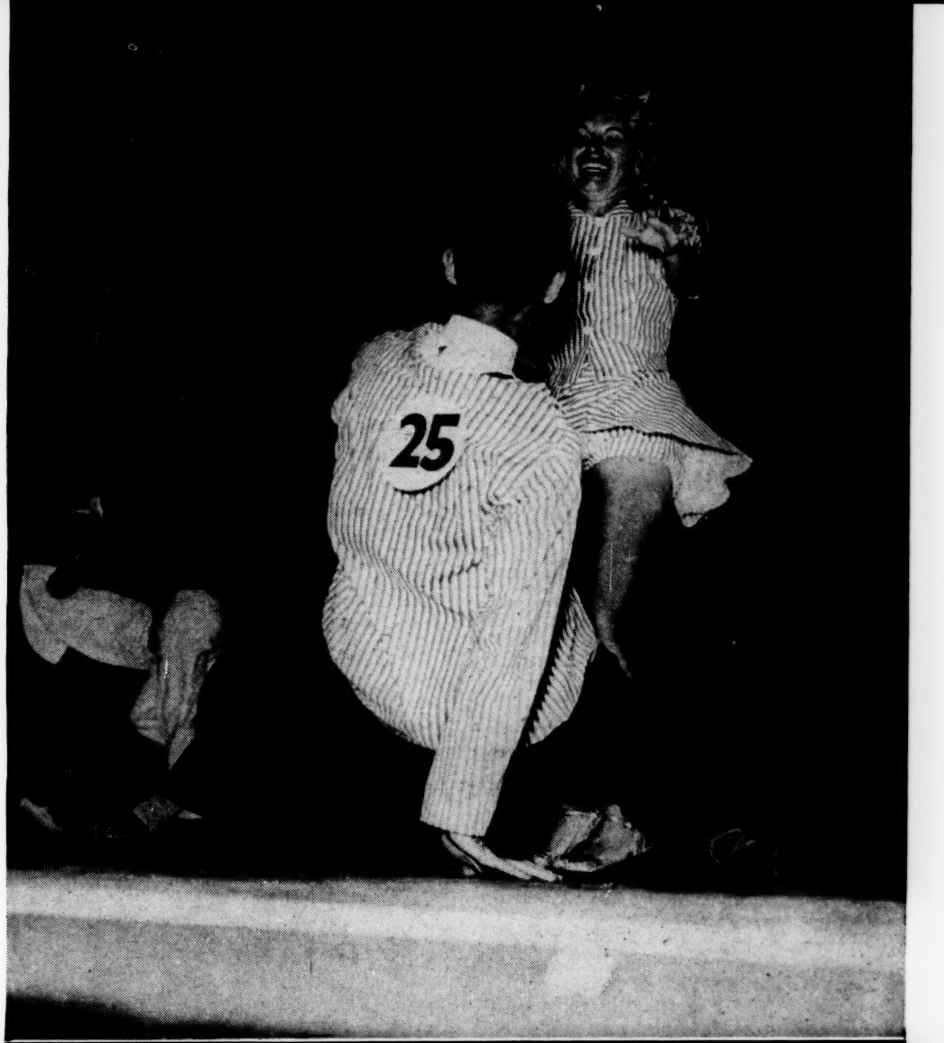
Judges were Joseph Belford, Frances Chalif and Donald Sawyer of New York City, Elsa Heilich of Elizabeth, New Jersey, and George Rutherford of Poughkeepsie, New York. Scoring was done under the Olympic Point System, with points awarded for (1) posture and appearance (2) tempo and rhythm (3) proper execution, and (4) variety. Judges give a team 5 points for excellent, 4 points for good, 3 for fair and 2 for poor. All selections seemed to be well received by the crowd.

The costume designer for any production always rates a special notice. And since almost every girl in the Harvest Moon Ball is her own designer and dressmaker, and the girls' gowns are a spectacular part of the whole show, we make a profound bow to each lovely lady, who had patently spent infinite thought and time to make her very own creation the most ravishing among the ravishing. There is subtlety and showmanship in Harvest Moon Ball gowning.

After the Ball was over, and the crowds were drifting out of the Garden, one seasoned Harvest Moon Ball go-er was saying to his companions, "Now you see why people start standing in line at 4 a. m. to buy tickets." Obviously.

* * *

Photo: New York Daily News



In action are seen three views of the uninhibited acolytes of the Great God Jitterbug, whose power, as the accompanying article suggests, seems to be on the wane.

STATE OF THE UNIONS

by ANN BARZEL

feel that lucky union card, dancer! it was tough to be without one

YOU STUDY DANCING for years and years, and work and sweat and weep and dream — not to mention pay out lots of hard-earned money, yours and your dad's. Then you go to audition after audition and die a thousand deaths, and one day you land a job. Not long after that you get your first pay check, and a nice chunk is automatically taken out of it, or a very demanding person turns up and collects a tidy sum. You are now a member of a union affiliated with the American Federation of Labor.

You don't resent it at all that after you got yourself a job without its help the union steps in and gets a cut. The fact is, from now on the union is your guardian angel, the rock on which you lean, your sole bargaining agent.

Whether he belongs to the American Guild of Vaudeville Artists or to Chorus Equity (or Actor's Equity) the dancer's lot is a better one because of these organizations. Not only does he eat better, but he travels more comfortably, has more leisure hours and has whatever security can be offered in this precarious profession.

The oldest union for dancers (and don't come knocking at our door with notes on medieval players' guilds) is Chorus Equity, which was organized on August 12, 1919. The most important provision made at that time was that ensemble dancers in Broadway shows be paid a minimum of $30 a week in New York and $35 on tour. This has been upped several times and now the minimum pay is $60 in New York and $65 on the road.

But salary is not the union's only concern. Its jurisdiction starts with auditions and a requirement of at least three open tryouts for each show. Because of the intense competition for dance jobs this has now become a pretty heartless spectacle with hundreds of ambitious kids bashing their heads against stone walls trying to make an impression on producers and dance directors, who nine out of ten times haven't the time or patience to give a fair audition, and really shouldn't have to. It's their show and if they have already made their minds up as to whom they want to hire who is to say nay?

More practical is the ruling that requires pay for rehearsals. There was a time when a show rehearsed for months while players lived — or rather starved — on hopes. Now rehearsal pay starts at once with $25 per week for the first four weeks and half salary for the next two. If more than six weeks of rehearsals are required the management must pay full salaries.

After a show has opened rehearsal hours are again under definite rules. Contracts have provisions limiting rehearsals to from 8 to 12 hours per week and requiring a rest of 12 hours between performance and the next rehearsal. The one difficulty here is that sometimes managements can wangle special "concessions" for extra rehearsing at the dancer's expense.

The job that didn't pay off was at one time the dancer's nightmare. That is now eliminated by the requirement to post bonds to cover two weeks salaries before any show can start rehearsing.

The sudden closing of a show is no longer possible since a rule calls for two weeks notice to be posted. The old story of the stranded actor is no more now that Chorus Equity insists that all its members be given railroad fare to the city in which the show originated. And not just plain railroad fare, but specifically Pullman accommodations if it is an overnight trip. Vacations with pay are the latest advantage, but you must be in a long-run hit to get that.

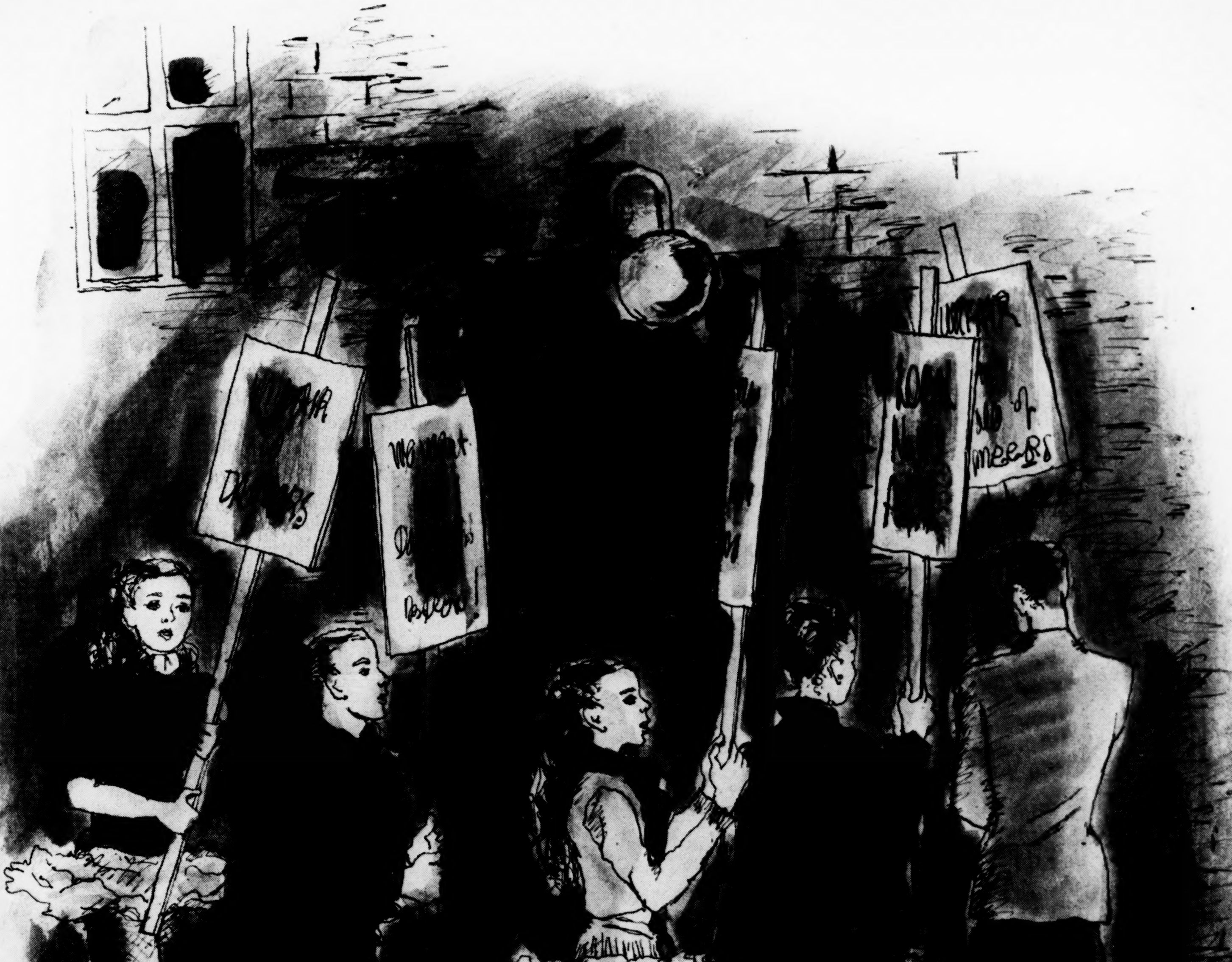
To join the union is simple. Just get the job, they'll come around and sign you up on the first pay-day. The Broadway theatre is a closed shop. You're not asked if you want to join. On the other hand, no one has to vote you in. Once you have a job you are automatically in. The initiation fee is $25 and the dues are $12 a year. A dancer out of work gets an honorable withdrawal and pays up a small amount to be reinstated the next time he lands a job.

Soloists are members of Actor's Equity and get more pay and need less protection.

Now, for instance, you work in the line at the Music Hall or the Roxy, or in a night club, a representative from AGVA, the American Guild of Vaudeville Artists, will be looking in on you.

The wage scale this organization has worked out is graded according to rank and swank of the place you work in. Not long ago some of those little joints in Greenwich Village and fly-by-night places all over the country were paying line girls about $18 a week. The minimum today in a Grade C place of that kind is $37.50. If you can get into a Grade B club your minimum is $50 or $55, while if you're tall and pretty enough to get into a Grade A place like the Copacabana you can take home at least $65 per week.

For a night club show you can rehearse one week without pay. Rehearsals are limited to 8 hours a day and after the first week, rehearsal salary is one-half regular one with a maximum of two weeks rehearsing at that scale. Before the show opens the rehearsal periods must include two hours of rest in every 8 hours. If the dancers are rehearsing a new show while the old is still playing, six hours practice per day is the limit.



Exclusively designed for DANCE by SAUL BOLASNI

Picket line in tutus and street shoes at a stage door. This was actually threatened several times but never came off.

The dancer is freed from that bugaboo, fear of firing, by the provision that dancers who have been kept after the third day of rehearsal are in for the run of the show, unless cause can be shown.

Posted guarantees of one week's salary takes a little of the insecurity out of this branch of show business.

The hardest groups to legislate for were the lines or ballets in picture-presentation houses such as the Music Hall and Roxy in New York. Admittedly those are pretty tough jobs, with four or five shows a day and always a new show to rehearse. The girls at these places get $50 or $55 to start with graduated raises after six and twelve months.

Time to live is the important thing for a girl doing this grind and contracts today provide for no more than 30 shows per week and two weeks of rest after every six weeks of work. Rehearsing is limited and there are no after-show rehearsals.

Dancers are easy to exploit as they are usually so ambitious. Getting a good part is more important than getting paid so the union helped out by insisting that any line girl stepping out of the line and doing an extra bit gets paid extra. A 36 measure solo passage calls for $7.50 per week extra pay.

The line girls that tour as units have AGVA supervised contracts that stipulate $50 minimum pay plus a $10 bonus per week to be set aside for the girls who stick out the entire season. A swing girl, one who steps in any position in the line, is provided so the girls have a six day week. That usually means one night off to sleep or come see the show from the front.

Soloists in variety or vaudeville also get protection from AGVA. Agents' commissions are limited to 10%. Travelling conditions, costuming, even cleaning bills are provided for. Also acts cannot be dropped or fired at the whim of a manager without having the union to reckon with.

AGVA has eliminated those drains on dancers, "guest nights" for free, and unauthorized "benefits". Sick pay without deductions if a performer is certified ill is an important step forward.

Chorus Equity and AGVA have jurisdiction over dancers who work in "commercial" productions. The place of work is a big or little business for profit and naturally everything is on a business or let's-make-a-living basis. The American Guild of Musical Artists had a much harder problem. It had to dig into the sacrosanct province of Art, where the dollar is blushed at and everything is being done for the good of The Dance, and sacrifices are expected—especially of the dancers.

It wasn't so long ago that dancers rehearsed weeks and months and performed for nothing, or companies toured with dancers paid as little as $26 per week and with a number of "student" or apprentice dancers who paid their own way. Rehearsal hours were unlimited and often were scheduled after the last ballet at night. Sick or injured dancers were off the payroll and travel was by day coach or bus.

Then in 1939 Lincoln Kirstein had his Ballet Caravan sign up with AGMA and gave the dancers contracts that called for $45 per week minimum pay with $20 per week for rehearsals. The next company to come in on this was the Littlefield Ballet with similar provisions. The foreign companies remained aloofly immersed in Art and exploitation, and there were murmurings of picketing their stage doors in tights and tutus.

However, AGMA gained strength and respect and soon all the touring companies, large and small, had to accept the union as sole bargaining agent for the dancers. The late Ted Carr, an editor of Dance Magazine, was among the pioneers who worked for this. Now the basic contract a dancer in a ballet company gets is an impressive 16 page document that gives him benefits no dancer dreamed of ten years ago. In fact if the dancer's reading comprehension were a bit higher he would know often there are some provisions that he has never been smart enough to take advantage of.

Besides the minimum wage, which is about $72.00 in the city of origin, the ballet member is given the secure feeling that he is guaranteed 36 weeks of work per year (21 performing weeks and 15 rehearsal weeks). He knows that if he gets sick or is injured while dancing he is still on the pay roll for at least two weeks. There can be no mid-season lay-offs without pay, and if the index of the cost of living rises he is to be given a commensurate increase in salary.

Rehearsal hours with overtime pay for extra rehearsals, free days, transportation are all supervised by AGMA. There is provision for six pairs of tights or opera lengths to be provided by the management and a pair of toe shoes for every 12 acts. Extra pay for stage-managing chores or choreographic ones are demanded, and the right granted to do other work on off weeks or vacations.

Most of us remember the Russian ballet stranded and on strike in Cuba and the fiasco that was. Since that time dancers leaving the country are protected by requiring managements to deposit two weeks salary. Arrangements are made that dancers be paid in U.S. money so that exchange rates will not make a big difference in real salary scales. However, AGMA has nothing to say about conditions in companies not organized in America. Artists going out of the country with such troupes do so at their own risk even if they are members of the union.

AGMA worked out the Ballet Theatre contracts which made the London trip so pleasant for the dancers last year. Not only was the fare to England paid, but expense money on board ship was provided, and a representative from Ballet Theatre proceeded to England before the company and made sure of board and lodging at stipulated prices for the entire troupe.

Dancers in opera companies and concert groups, as well as ballet companies, come under the jurisdiction of AGMA and have benefited thereby. One ill corrected is the one-performance out-of-doors opera deal. It used to be that you rehearsed forever and got $5 for your trouble. Or, not infrequently, in the shuffle of make-shift affairs you got nothing. Today rehearsing is limited and the pay is $17.50 for every single performance in New York, a bit less in other cities, and posted in advance.

The hardest groups to corral into the unions have been the very socially conscious modern dancers. The difficulty, however, is not idealogical. It is simply a matter of lack of economic arrangements and the non-existence of respon-

continued on page 42

BALLET EMBATTLED

by DORATHI BOCK PIERRE

the happy influence upon the affairs of American ballet by Ballet Theatre's LUCIA CHASE

Lucia Chase dances a compelling figure of earth in the austere setting of Antony Tudor's "Dark Elegies".

Walter E. Owen

IN THE DANCE WORLD Lucia Chase is unique. I use the word in its fullest meaning, for Miss Chase is an artist, and her dominant characteristic is an innate modesty. Her modesty verges on a phobia and is completely sincere. She is the most difficult person to interview for she will not talk about herself. She is charming, witty and gay, and will talk voluably and intelligently about dancing in general and Ballet Theatre and its dancers in particular — but rarely about her part in it.

She has a genuine talent which makes her outstanding in several ballets, notably her dramatic roles; and she is pleased that her performance of the doll in "Petrouchka" has been likened by Stravinsky to Nijinska's, "the greatest of them all."

She is completely unselfish in praise of everyone in the company and will talk on and on about them, prompting her interviewer in their fine points, but when you bring the subject around to her, she will look at you quickly and say "My private life? Please do not mention it. Have you heard that I founded Ballet Theatre? It is not true. Have you heard I alone support Ballet Theatre? That has done so much harm to the company for it has kept people who might wish to be patrons from giving their much needed help."

What Lucia Chase does not tell, perhaps because she is not really aware of it herself, is that she has a remarkable vitality, and a gift for organization. An organizational ability is rarely found in artists, and if they possess it, it is kept hidden by the high degree of competition existing in the arts. But in Miss Chase this ability is so selfless that she is embarrassed if it is mentioned.

Lucia Chase comes from a noted New England family. "A very large family. I have a hundred and forty-nine relatives on my father's side alone. Touring is fun for I have at least one relative in every city we play."

Lucia is the third of five sisters. Their parents were liberal and believed in progressive education, and were quick to give the girls sympathetic understanding for all their endeavors.

They had a French governess, and Lucia and two of her sisters have never lost the habit of speaking only French together, with the result that she speaks fluently. Languages became a hobby, and when the Ballet Theatre appeared in Mexico City she spoke the marration of *Peter and the Wolf* in Spanish. She has studied Russian, and said she was "determined to master it."

The Chase sisters attended St. Margaret's School in Waterbury, Connecticut. They all loved the theatre, but Lucia made up her mind to become part of it. She appeared in the school plays, and on a summer trip to Europe saw her first ballet performances in London and Paris and decided the ballroom dancing lessons she had been taking were not enough — she wanted ballet, too!

She entered the Theatre Guild School where she came under the direction of Rouben Mamoulian who recognized her inherent dramatic talent and encouraged her natural pantomimic ability. At the same time she was studying singing with Mme. Gandenzi, ballet with Vestoff; and was active in the Junior League.

She heard one day that Mikhail Mordkin was doing a ballet for a performance for the Junior League. She auditioned for him and was chosen for the leading role. This began an association which lasted for seven years.

She became more and more interested in ballet and less in opera and drama, and when Mordkin enlarged his group to a company producing full-length ballets she went with them. This tour through Canada and the middle west was the first taste of ballet theatrical life Miss Chase had experienced, and the die for her future was irrevocably cast.

The manager of the Mordkin Company conceived the idea of forming the Ballet Theatre, using the Mordkin group as its nucleus. Miss Chase with her usual enthusiasm entered so wholeheartedly into the project, working, planning, encouraging — even plotting the course, that what might have been only a good idea emerged into a reality and made American ballet history in the great ballet tradition. That first season was 1940. In the intervening years great changes have taken place in Ballet Theatre, and Miss Chase's position with it.

With her Yankee background she became increasingly annoyed at the thought that an American company should be advertised as Russian Ballet just to take advantage of the publicity value of the few Russian ballets in their repertoire. As the future of the company was of paramount interest to her, and she wanted the company to stand upon its own merits, a break with the management was inevitable, as the company looked more and more to her for leadership and she was forced into making decisions which would assure continuation of the company.

After deciding to change management she hunted vainly for someone, and was reluctantly forced to take much of that burden on her own shoulders. In the spring of 1945

Constantine

During Ballet Theatre's first year, Michael Fokine's "Carnival" appeared in the repertory with Lucia Chase and Leon Danielian dancing Columbina and Harlequin.

she accepted the position of Administrative Director, until, as she says "Someone proper can be found." She was ably assisted by Oliver Smith who had been identified with the company as designer and producer.

It was not until the end of the 1946 season, however, that Ballet Theatre became an entirely independent organization and Miss Chase could turn her attention to building it into a National Institution.

Her first step was a triumphant engagement at Covent Garden, London, which properly enough opened on July 4th, 1946 and ran through August 31st. Returning to the United States the company opened its fall season at the Broadway Theater. She admits the last season was difficult because they had to prove to theater managers that they were dependable and capable of handling their own business. Playing against two other ballet companies and suffering from late bookings, the company came out the winner against such odds, with the result they have the best of bookings for this coming season, with local managers clamoring for their appearance.

This has been a vindication for Miss Chase's faith in American art and artists. She did not take time to rest, but immediately turned her eager, searching mind toward ways and means of stabilizing her gains and guaranteeing future expansion. She dreamed of a permanent foundation, organized on a nation-wide basis to support the company as a National Ballet company. Last Christmas she made her first move in this direction.

Of greatest help and encouragement during the formative period was Dwight Deere Wiman, astute and experienced showman. A group of interested patrons were approached, and with Mrs. Wales Latham and Carleton Smith as co-founders, the Ballet Theatre Foundation was incorporated last March as a non-profit organization to support and "continue presentation of ballet in America." Formal announcement was made in newspapers throughout the country on May 15th. Plans are well advanced for the formation of the Ballet Theatre Guild, with units to be developed in all the cities where Ballet Theatre appears on tour.

Ballet Theatre was booked to appear again this summer in London, but contracts were not consumated because of various difficulties. Miss Chase regrets not appearing in London, but is delighted that she can devote all of her time to plans for the Foundation and the Guild. Others may go on vacation, but Miss Chase spends most of her time in her office in New York.

Instead of practise clothes in a rehearsal hall she now sits at a desk, mapping tours, talking to people in endless meetings for the Foundation, and for new ballets for the coming season. She is anxious to make it possible for lowered admissions to ballet programs, for more of the ten cent School Matinees, to bring ballet art to all of the people everywhere.

There is only one wistful note. These business matters interfere with her dancing, and she is really happiest in the role of performer in the company. She plans to continue her dual role of performer-director, and hopes the new season may bring her a new character role.

Lucia Chase is the most important woman in the ballet world today, but she is still a modest, sincere and self-effacing artist.

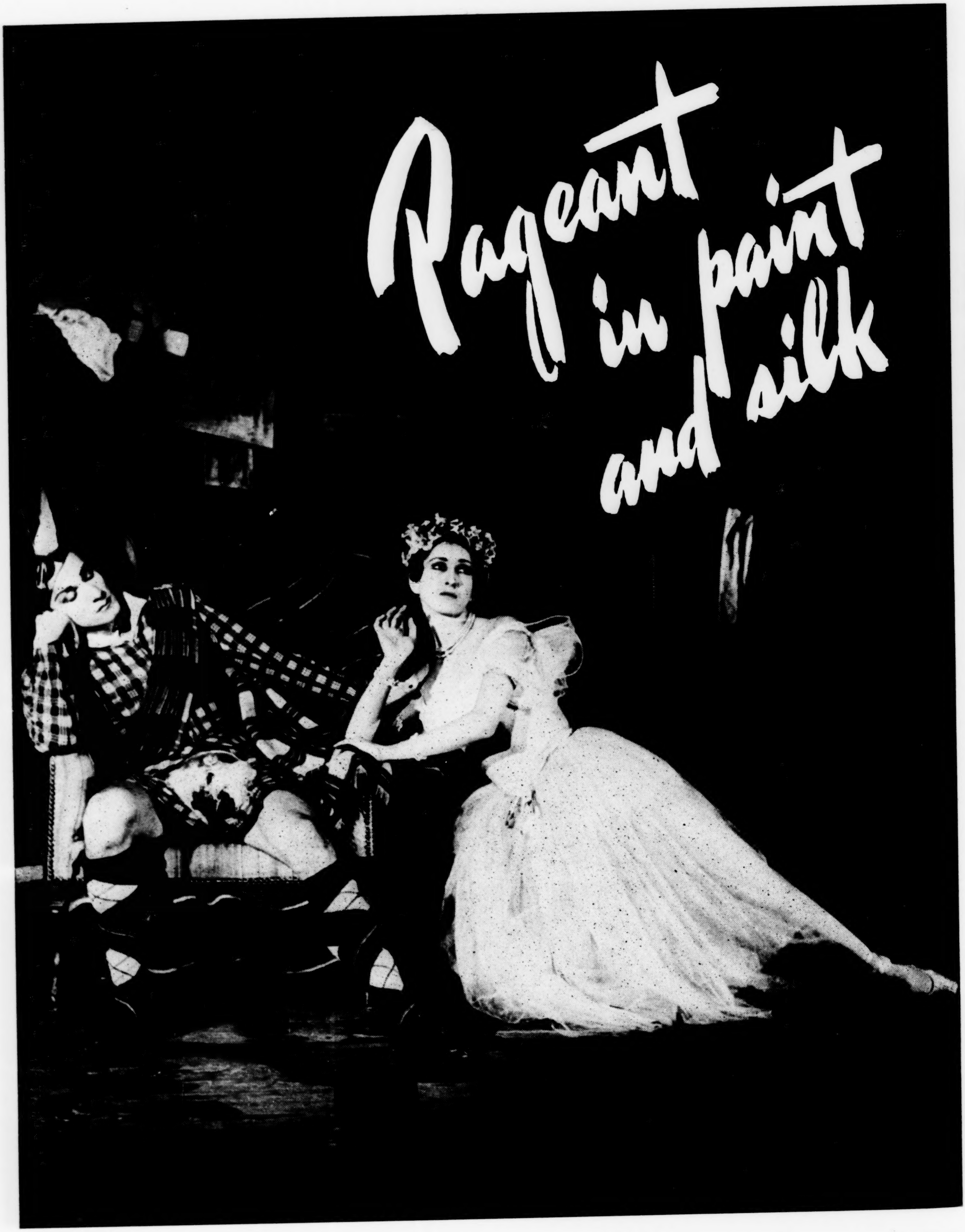
Walter E. Owen

Another Fokine masterpiece shows off the mimetic talents of Miss Chase as the puppet ballerina in "Petrouchka".

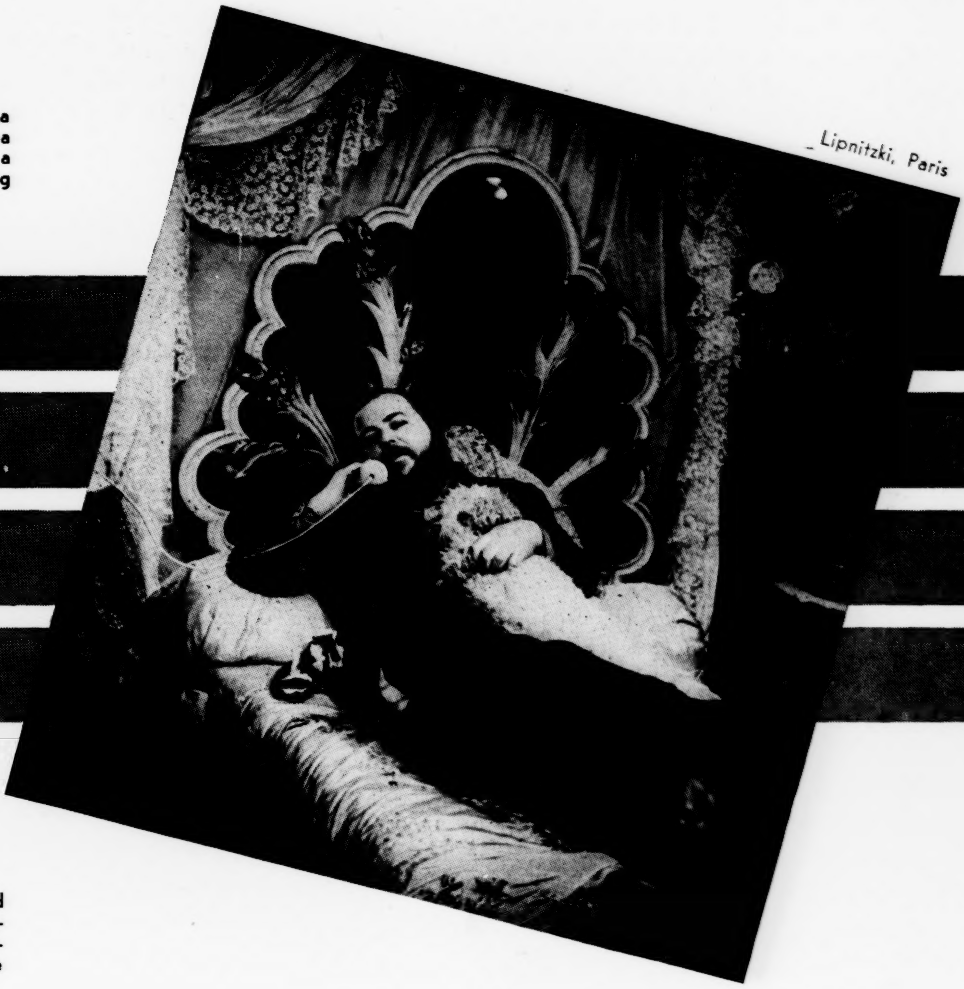
Informal portrait of LUCIA CHASE, friendly and cool as the background of ferns.

Cecil Beaton, London

Pageant in paint and silk



Opposite page: Opening scene in ballet "La Sylphide" with dancers Roland Petit and Nina Vyroubova of the Ballets des Champs Elysees, a prime example of Berard costuming, displaying both the sensitive and the bold.



Lipnitzki, Paris

Christian Berard and friend, resting in a Berard set for "Les Bonnes", a play by Jean Genet, produced in Paris by Louis Jouvet, 1947. Perhaps because, as everyone knows, it takes such a long time to get a telephone number in France.

some notes
on the career of
designer
CHRISTIAN BERARD

by
BAIRD HASTINGS

CHRISTIAN BERARD has been before the public for over twenty years — ever since 1924 when at the age of 22 he designed *Les Elves* for Michel Fokine in New York — yet except for certain ballet decors he is practically unknown by the American public which has long since recognized Picasso, Dali, Chagall and Tchelitchew.

Berard's advertisement posters for beauty products such as Nina Ricci perfumes and Marie Earle creams are seen but not appreciated by thousands of women, and some of his Steuben glass designs have found their way into homes, but Berard's most important medium has been the mimed and dramatic theatre. Virtually every stage work Berard has designed — for Jouvet, Cocteau, Massine, or Balanchine — has been a masterpiece.

In France Berard is known for his *Reine Margot* (Bourdet), *Cyrano de Bergerac* (Rostand), *Le Corsair,* and Cocteau's *Machine Infernale* and *Romeo et Juliette.* Many of these have been mounted by Berard's great friend, the outstanding actor-director Louis Jouvet, for whom Berard has created some of his most prodigiously imaginative work. Incidentally Jouvet is the only one of Berard's close collaborators who was not intimately connected with Diaghilev.

But even in France, Berard's paintings — "Promenade", "Sleeping Figure", "Gymnast" and his self portraits as well as portraits of Cocteau, Damia — to name but a few of hundreds, are not well known.

Berard is both an outstanding theatre designer and a great painter, though, as George Amberg pointed out in a recent

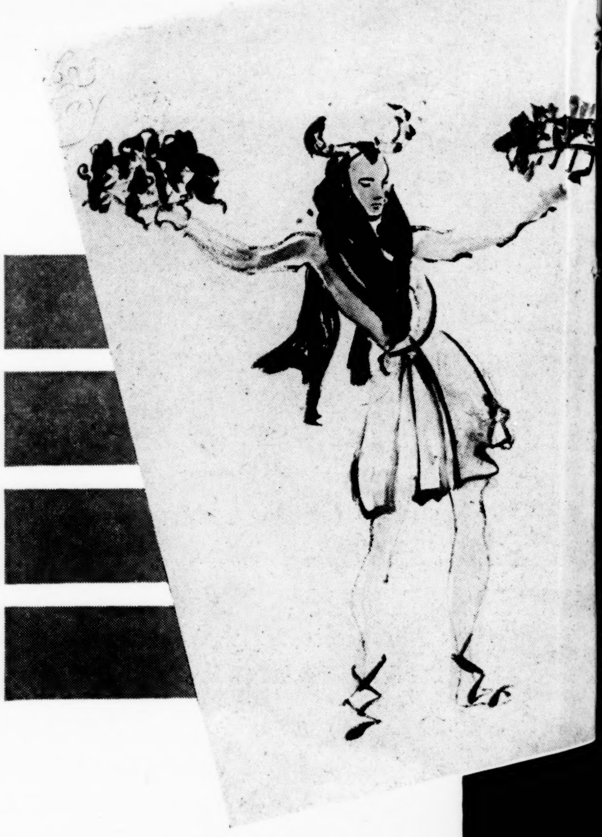
Museum of Modern Art publication on Berman, usually these qualities do not go together. Precisely because his paintings give us insight into his methods as well as his ends, let us first discuss some of their salient attributes. Berard's figures seem to be arranged in space depth like dream projections — phantoms, W. George has said — for Berard has the faculty of expressing his subject in a sensitive manner without localizing it or giving it situation. His paintings, like his ballet work, are perfectly personally impersonal. His characters are interested in you and communicate with you, impersonally. Poetically Berard endows his characters' faces and gestures with prestige and a certain occult eloquence. Note that we use the word gesture, and not the word pose, for Berard's figures are anything but conventionally static: they seem to move — gracefully and unhesitatingly — while we look at them. They have no volume or weight and they are almost transparent. They are living expressions of an idea, a state of the spirit. Their pantomime is of a mental kind, still they are realistic enough to be persuasive. Berard's characters are at once particular and unique and at the same time universal. They seem to be crystal clear, and nevertheless full of self questioning. They are open and closed; extrovert and introvert. They all are under some tension.

Berard works with visual metaphors, but not with idols, nor is he concerned with the three unities of time, place and action. He is concerned only with poetic action, and his characters for this reason act spontaneously — and simultaneously. They have "souls" and thus are capable of passing each other without even "seeing" one another, as in the "Meeting", yet they also have "brains", as opposed to some artists' abstract "animated dolls". Berard's characters may look right through you at the same time they size you up.

Moving into the theatre and taking the 1933 Balanchine-Tchaikowsky ballet, *Mozartiana*, as an example, we find ourselves in the simplicity of the outskirts of an Italian town, on the crossroads of a metaphysical city. This is typical of Berard's open sets, wherein lighting plays such an important part. But for his costumes, Berard becomes complex. He, preeminently among modern designers, rediscovers the essential laws of movement by designing costumes which mould and upholster the body and always give the effect of having been made for the particular character. His work is discreet but personal and would never pass unnoticed.

As the curtain rises in *Mozartiana* we see a young man in an eighteenth century monk's garb, dancing vivaciously, alone. Soon he is joined by a group of peasant girls who perform an ingenious minuet. Then the two classic dancers, the man in tights and the girl in a white tutu with plumes and a veil, offer a flirtatious, wittily brilliant duet full of the gaiety and beauty of Tchaikowsky's music based on Mozartian airs. The lights change, as the girl and boy disappear, only to return pompously crowned with golden laurels, and finally gaiety closes the ballet as the peasants dance.

One thing practical about Berard's sets is their complete manoeuverability as well as their natural liveability. In *Les Forains* the set is put up and taken down right in front of the audience. For Jouvet's production of *School of Women* at the Comedie Francaise, Berard created the seventeenth century with a lack of accuracy which cried authenticity, and to move from the Louis XIV interior to the tailored garden, Moliere's people had but to open the enormous swinging doors. In Giraudoux's satire *La Folle de Chaillot*, which Jouvet produced in 1945, Berard



Costume design for deity in "Seventh Symphony". From the collection of the Ballet Russe de Monte Carlo.

Costume design for ghoul in "Symphonie Fantastique". From the collection of Alexander Iolas.

The grace of utter simplicity defined in the settings by Berard for "Les Forains" (Ballets des Champs Elysees) which can be put up and taken down on stage.

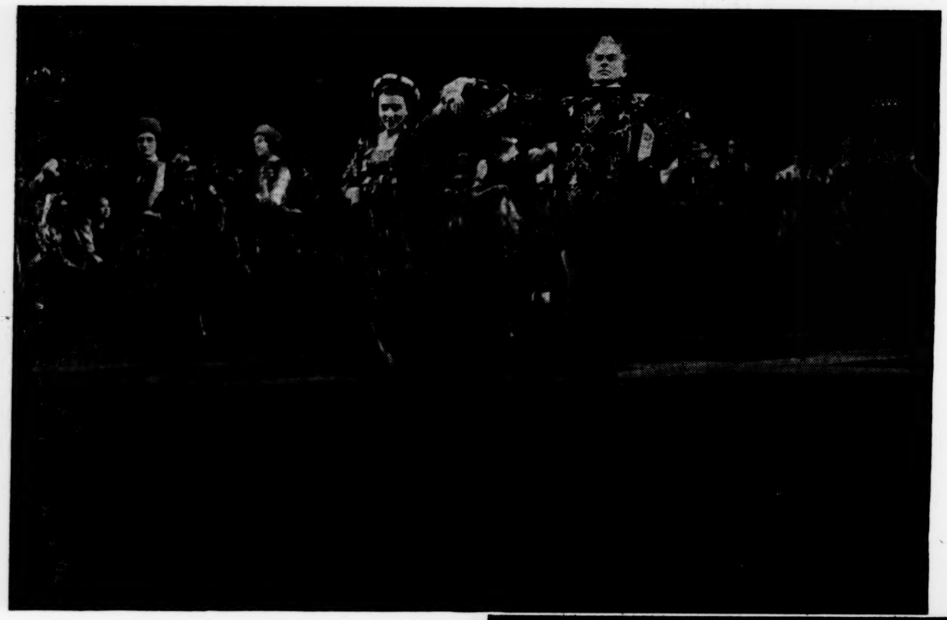
Lipnitzki, Paris

Costume designs reproduced by courtesy of the Theatre Arts Collection, Museum of Modern Art

recreated Chez Francis, the urban cafe at Place Alma for the first act, and then turned to the believably unbelievable cellar where, in the second act, the Folle plotted the destruction of civilization's political parasites. In Racine's *Illusion Comique* Berard developed a different mood for each of the five acts — witness the prison scene in one, the marionettes in another, and so on. All these moods mounted to create atmosphere, for Berard understands perfectly that frequently several moods are needed to complete an "atmosphere".

Other ballets for which Berard designed outstanding sets include *Cotillon* (1932) (Chabrier-Balanchine), *Symphonie Fantastique* (1936) (Berlioz-Massine), *Faun* (1938) (Debussy Massine), and the early collaboration with Boris Kochno, *La Nuit* as well as the recent success *Les Forains* (1945) (Sauguet-Petit) and *La Sylphide* (1946) (Schneitzhoffer-Petit). Another of Berard's triumphs has been the superb sets and costumes for Jean Cocteau's fantastic and beautiful film, *Le Belle et la Bete.*

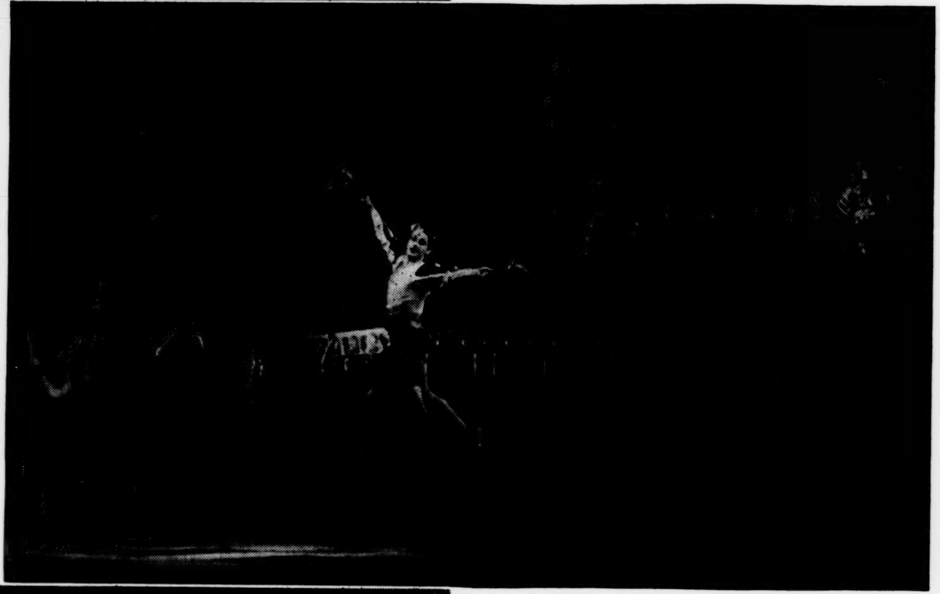
The genius of Berard's costumes is heightened by the fact that he personally fits them to his leading dancers with tremendous care, and in the case of *Seventh Symphony* (1937) (Beethoven-Massine), the adjusting of the individual dancers' flowing colored splashes magically turned this ballet from mediocrity to greatness. Berard has more than an understanding of architecture, a knack for costuming and an eye for color. He has completeness of conception and then knowledge and perseverance in the execution of the details of his ideas.



"Cushion Dance" of the 15th-16th centuries, reconstructed from authentic old prints for ballet production of "Romeo and Juliet" at the Bolshoi Theatre, Moscow. Elena Iliushchenko and Alexander Radunsky as Lady and Lord Capulet.

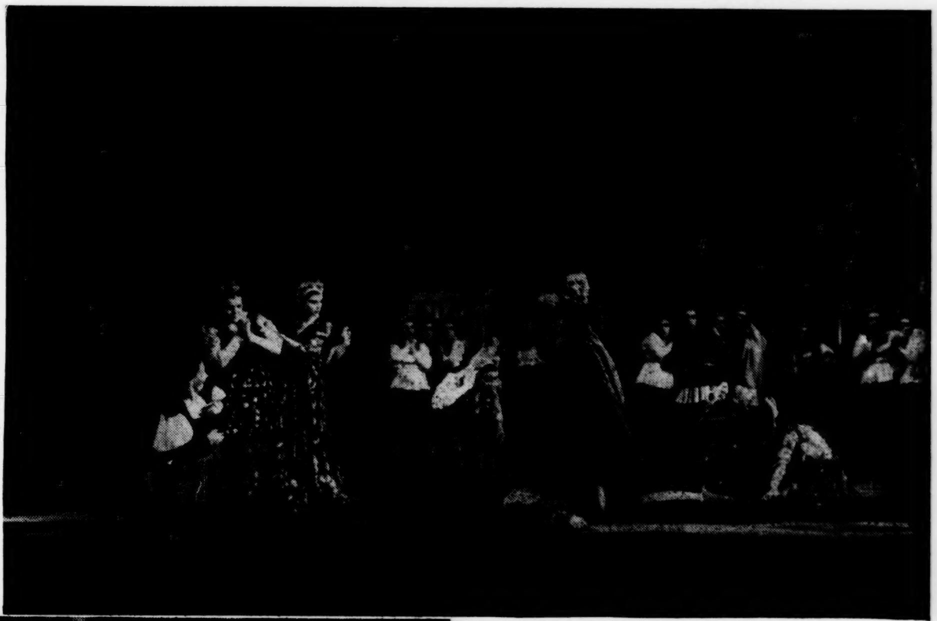
Gregory Farmaniantz, Armenian danseur, appears in Act II, scene I of "Romeo and Juliet" in the Dance of the Jesters.

ANOTHER ROMEO AND JULIET



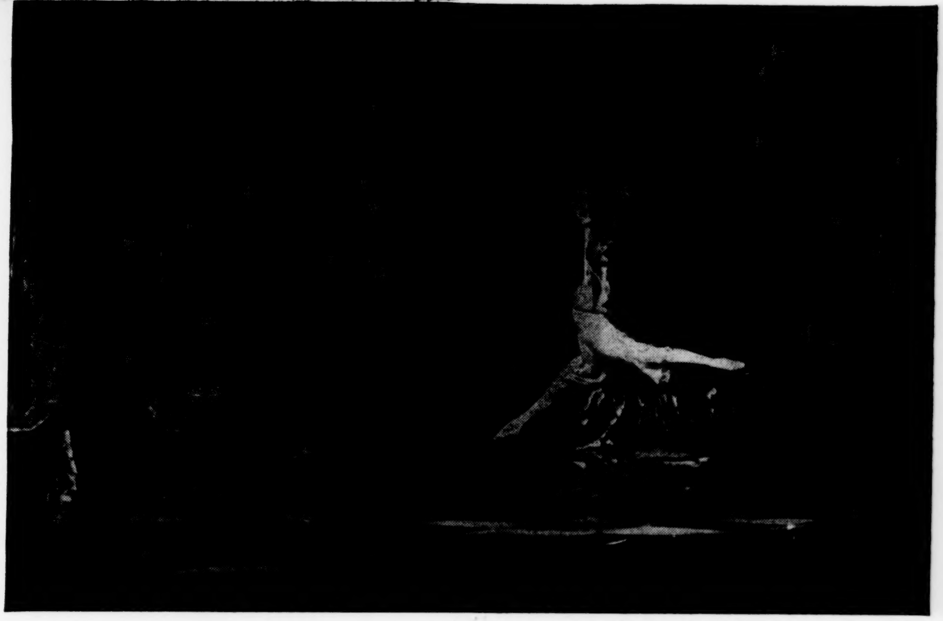
Friar Lawrence (Alexei Bulgakov, venerable mime, aged 75) weds Romeo and Juliet (Galina Ulanova and Michael Gabovitch).

Despair among the Capulets when the dead Tybalt is found in the street by servants.



Grief in the bedchamber of Juliet upon the discovery of her body by the Nurse. Lord Capulet, Lord Paris and the Nurse in evidence around the bed of the drugged Juliet.

the BARD
at the
BOLSHOI theatre.
Moscow, U.S.S.R.



The role of Juliet danced by Elena Chikwaidze.

Mazur

A Polish village performance of the Mazur.

from Polish earth springs the vigorous folk dance popularly called the Mazurka

by W. G. RAFFÉ

Traditional costumes worn by dancers of the Mazur.

THE MAZURKA is a group dance, known all over Poland and in her bordering countries. It is peculiar to all of the flat and marshy plains between Czechoslovakia and the Baltic Sea. Part of the former province of *Ost Preussen* has long been known as Mazurien.

There is some reason to believe that this characteristic peasant dance began with the very practical measures of movement through these dangerous marshes, where one careless step in early spring, when the thaw set in, might mean death by drowning in the silent mud. The experienced dweller in the marshes, the *Mazur-Ko* or "People of the *Mazur*" or the *mazes*, the twisting ways or uncertain path, alone would know where to put down his foot safely, much as his kinsman farther south in the highlands of the Tatry knew where to put his foot on rock climbing.

The skilful eye learns to note the hump of firmly rooted grass, as a safe point to stand on for the brief moment. The marsh man leaps, front or sideways, swiftly from one grass hummock to the next. He guides a maiden by holding her hand lightly, and this leading couple are followed by the younger people or the strangers who have been invited. Let the enemy beware! He will find no guide and will surely be lost in the deep dark mud!

There, in principle, is the beginning of a genuine folk dance. It rises from essential group movements of the tribe. When the peasants are gathered for some festival, safe in an isolated camp, they imitate the same sort of movement, just for fun!

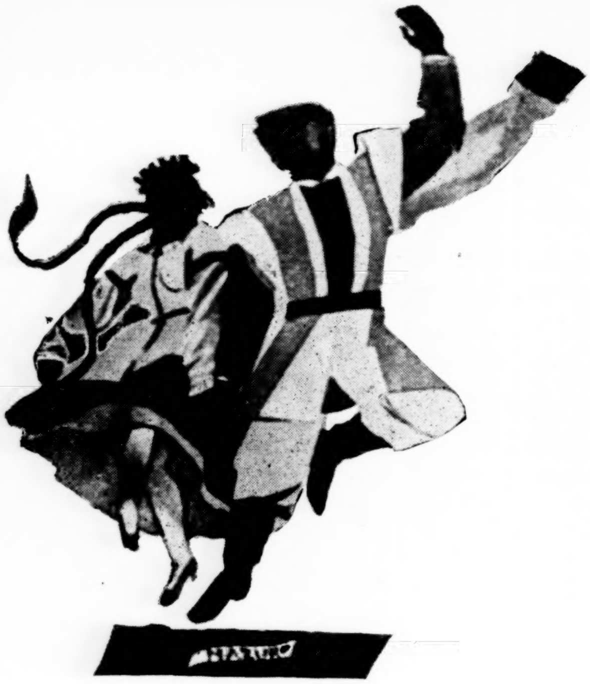
That is one important mode of dance origin. The needful movement is imitated into suggestion, the reality is turned into an art form, for all real art is not a stupid photographic imitation of nature or of life; it is a vivid and compressed *suggestion* of life, with a vitality of its own.

Such a form of art is the Mazur* of Poland. Even its variations indicate the slight differences that must exist also in the original group act of crossing a marsh. As every path differs in detail so may the characteristic dance also differ, to remind the villagers of perils they have safely passed through.

No traditional folk dance can truly be known and realized by us in a modern mode until its original formation has been discovered by this method of careful analysis. We simply must know what was the *original* meaning and vital purpose of each step or gesture before we can make it ourselves with any sort of vivid suggestion. Even more necessary, is this knowledge of folk dance origins when we find that folk dance forms have been borrowed to put into stage ballet.

There, these once living forms are likely to lapse into the decay of merely exhibitionist technique; more and more loaded with ornament, less and less imbued with real design. Here we can learn much from the Polish Mazur.

In its primitive form the popular Mazur was a folk dance in the



Young peasant of Poland blows her horn. A girl from Spala in a local brass band plays the Mazurka for village festivities.

province of Mazowske. In its finished form it is an aristocratic dance expressing love and the military spirit. It is a dance for younger people. The stage Mazur was always in the program of Anna Pavlova's company, but to see the real Mazur one has to visit Poland.

* * *

Cellarious, the famous dancing master, in the early half of the nineteenth century, says:

> "The Mazur is a dance of independence, which has no rule but the taste and peculiar fancy of the dancer. It is improvised in the course of its execution, and it is this constant inspiration which renders the Mazur so attractive. The Mazur is composed, at once, of impulse, majesty, unreservedness and allurement. It has even something of the warlike."

When Cellarius wrote thus about the Mazur, he had in mind particularly, the ballroom version, fashionable in the foreign "salons" during the first half of the nineteenth century. The Mazur, on the stage or in the ballroom, was just as popular in Russia, as in Poland. The Russian bourgeoisie and aristocracy and the Tsars took part.

But most of all the Mazur was danced by soldiers, where today, in the Red Army, it is as great a favorite as it was in the Tsar's armies of the nineteenth century.

The Mazur can be danced in two principal styles, either the stage version or the ballroom version. The ballroom Mazur is more original, for at the earlier period men and women, according to their fancy, danced different steps. They do not dance in a close position, as in current ballroom dances, but the figures are called out by the Master of Ceremonies, who dances with a lady as a leading couple.

In the stage Mazur the steps and figures are all carefully arranged by the ballet master. Here the women can dance the same steps as the men, dancing with the same foot.

The Mazur is essentially an ensemble dance, with an occasional entrée of duets, but no solo dance. Often it is arranged as follows: At the beginning one couples dance once or twice around the room following the leading couple; this figure is named *Promenade*. At the end they finish with a turn called *tour sur place*. If the Mazur is done by four couples, they now stand one couple in each corner. Then comes some general dance figure, like the *Grand Chaine* or *Corbeille*, when everybody mingles, halted again with *Promenade* and *Tour sur Place*. Following those few general figures danced by the whole company is an exhibition by a single couple, then more general figures. Next comes an exhibition of another couple, again some general figures, and so on without interruption, until all the good couples have shown their talent in the entrées and the rest of the dancers are exhausted.

The stage Mazur can continue for several minutes, but the ballroom version may sometimes last an hour.

* * *

The music of the Mazur is composed in ¾ time or ⅜ time. This rhythm demands emphasis on the second step. Their accent is not permanent; according to the composition it is placed on one of the three beats in the bar, or at two beats of bar, or may fall on all three counts. The accent at the end of the musical phrase falls always on the second count. The dance tempo is usually one bar of music per second.

Typical Mazurs are those composed by Moniuszko, though other Polish composers, including Lewandowski, Brzezinski, Osmanski and Lockman, have composed some good Mazurs. Chopin's delicate mazurkas, with the exception of very few, are too subtle, too exquisite in form, for use with ordinary ballroom dancing.

Two characteristic moves of the Mazur are (a) every second step that comes on a second count in a single bar — jump, hop, or slide — must be at least twice as long as the first; (b) when placing the foot in the second step it must be put flat at once (not the ball of the foot first and then the heel), and with both knees slightly bent.

First to be considered is the right commencement of the first step in the Mazur. Some teachers assert that the first step in the Mazur ought to be done "a little off the beat" or "half preceding the bar" which is most misleading. The steps in the Mazur must be executed from an open position into an open position. Consequently the first step in the Mazur should be started from an open position — the fourth position — when the weight of the body is on the foot that is at the front, while the other foot (the one at the back) is a few inches off the ground. The best way to prepare in that position is to bring up the foot into position in the last bar of an introduction.

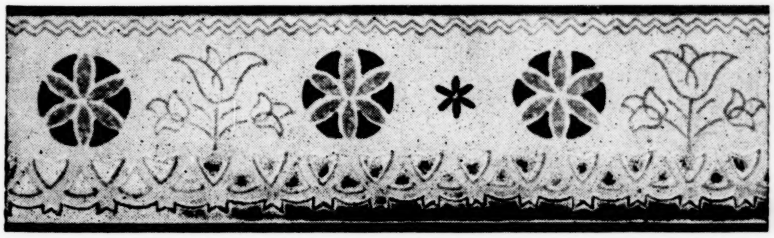
The most important steps in the Mazur for the man are *Pas Sissone, Pas Marché, Pas Balayage, Pas Boiteux, Coup de Talon, Posé, Tour sur Place, Pas de Finale.* Each of those steps, with the exception of *Pas de Finale* and *Tour sur Place* is done to one bar of music.

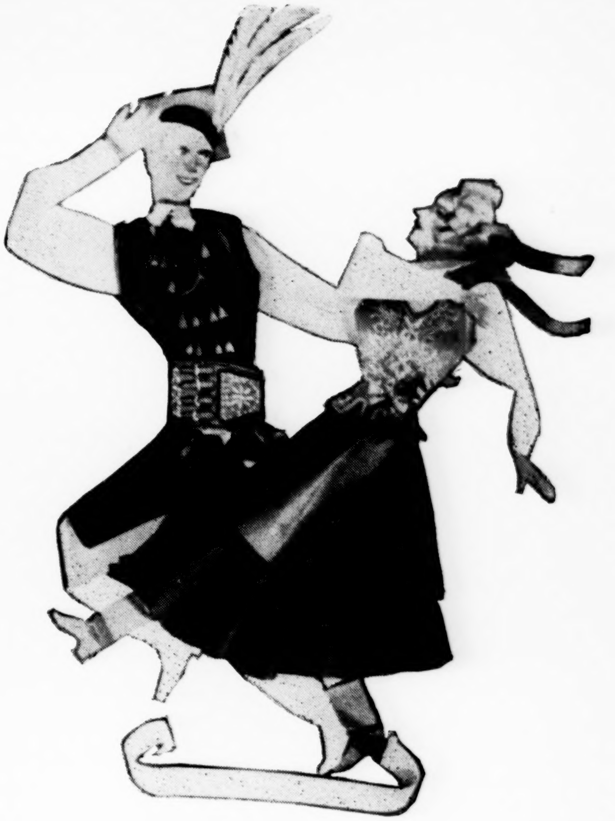
For the woman the most important steps in the Mazur are *Pas de Basque, Pas Marché, Pas Boiteux, Posé, Tour sur Place.* Sometimes *Pas Chassé* is done by a woman, but this difficult step, unless executed by an experienced *danseuse,* is better left out. Each of those steps, with the exception of *Pas de Finale* and *Tour sur Place* is done to one bar of music. *Pas de Finale* is done to two bars of music and *Tour sur Place* to four bars of music.

There are many "derivative" steps in the Mazur, which make it look to the inexperienced dancers as it is not being danced correctly.

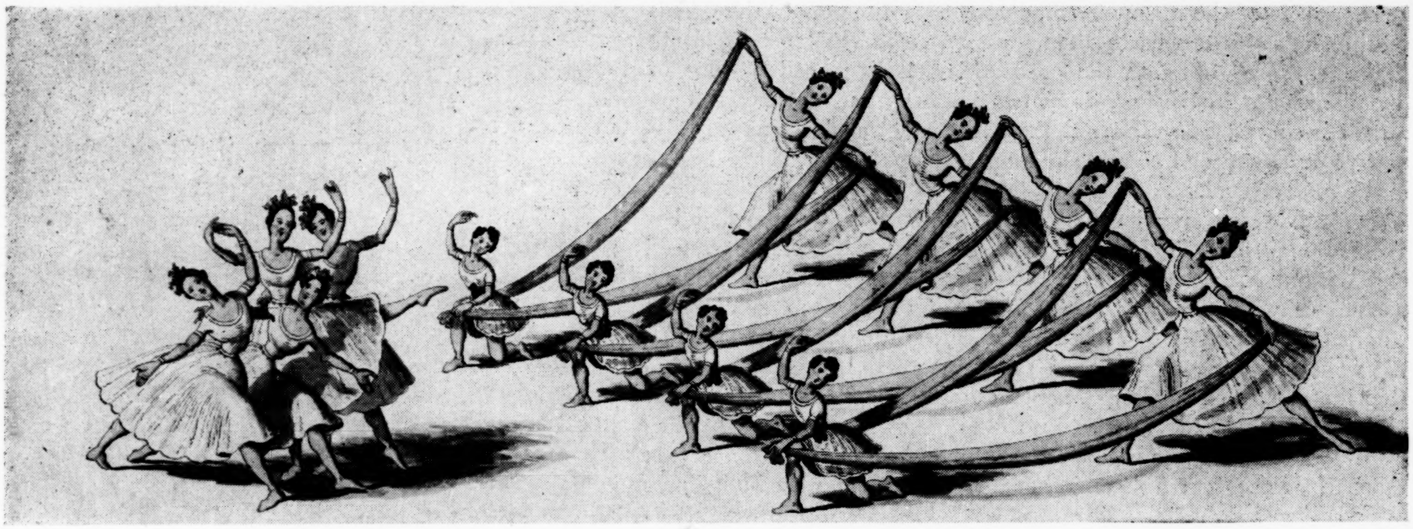
Mazur-k*a* — Woman dancer of Mazur
Mazur-k*o* — Male dancer of Mazur

**In the name Mazur the vowels "a" and "u" should sound as in Spanish or Italian, with accent on the penultimate syllable.*





Old peasant of Poland pipes a tune on a set of primitive pipes at a village fete. Note devil's head on pipe.



Page from the notebook of a ballet master of the Romantic era. Kneeling figures are boys.

THE BALLETOPHILE

a column by GEORGE CHAFFEE

IN CURRENT DANCE LITERATURE, the illustrations of a book often give me more to study and think about than the texts. This is especially true of two recent foreign works on the history and art of ballet lately come to my attention.

One is "La Danza in Italia, 1500-1900" by Raffaele Carrieri, published by Editoriale Domus, Milan, in 1946.

The other is "Kulturgeschichte des Balletts — Seine Gestaltung und Wirksamkeit in der Geschichte and unter den Kuensten" (Cultural History of Ballet, Its Rise and Place in History and in the Arts), by Joseph Gregor, published (significantly enough) in Zurich, Switzerland, no date but since 1940.

Each of these books contains upwards of 300 illustrations. But what is truly surprising and refreshing is that they have scarcely a dozen pictures in common and, better still, each offers a large number of studies that I have never before seen reproduced anywhere. They truly enrich the record of the iconography of ballet. Between them here are around 200 ballet studies new to our modern literature. That is gain.

"LA DANZA IN ITALIA"

With "Shoeshine" a deserved thumping success in our cinemas and this new volume to dazzle our dance world, one can have hopes for Italy. There is a country that can "pass a miracle" on 34th or any other street on a broken shoestring. Given the paper shortage and skyrocketting costs of printing, it baffles me how Italy ever brought this sumptuous and radiant volume to light amidst the ruins left in the wake of the war. Carrieri literally must have lifted himself by his bootstraps for this prodigious effort. A more elaborate volume or a piece of more ravishing color-printing has never been accorded the history of dance.

To look at so lovely a publication with a critical eye to its dance material is rather like faulting a deceptive artificial flower for not being real. The work is frankly a Gift Book. In that it differs not at all from a gift horse. It is a picture book, a scrap album of the history of ballet (mostly in Italy) in art. Thus viewed, it is a honey.

Sig. Carrieri (also the author of the amazing "Fantasia degli Italiani", another work you should not miss the excitement of seeing) wrote the quite incidental text. It is merely fulsome and expansive; also spotty and jumpy, and not infrequently in error in details. More unfortunately, the titling of the prints is unnecessarily indefinite and defective for a picture book.

As to the pictures, although the title is dated 1500-1900, the illustrations begin only with 1602 but run down to 1946. Their historic flow is uneven and curious in proportion.

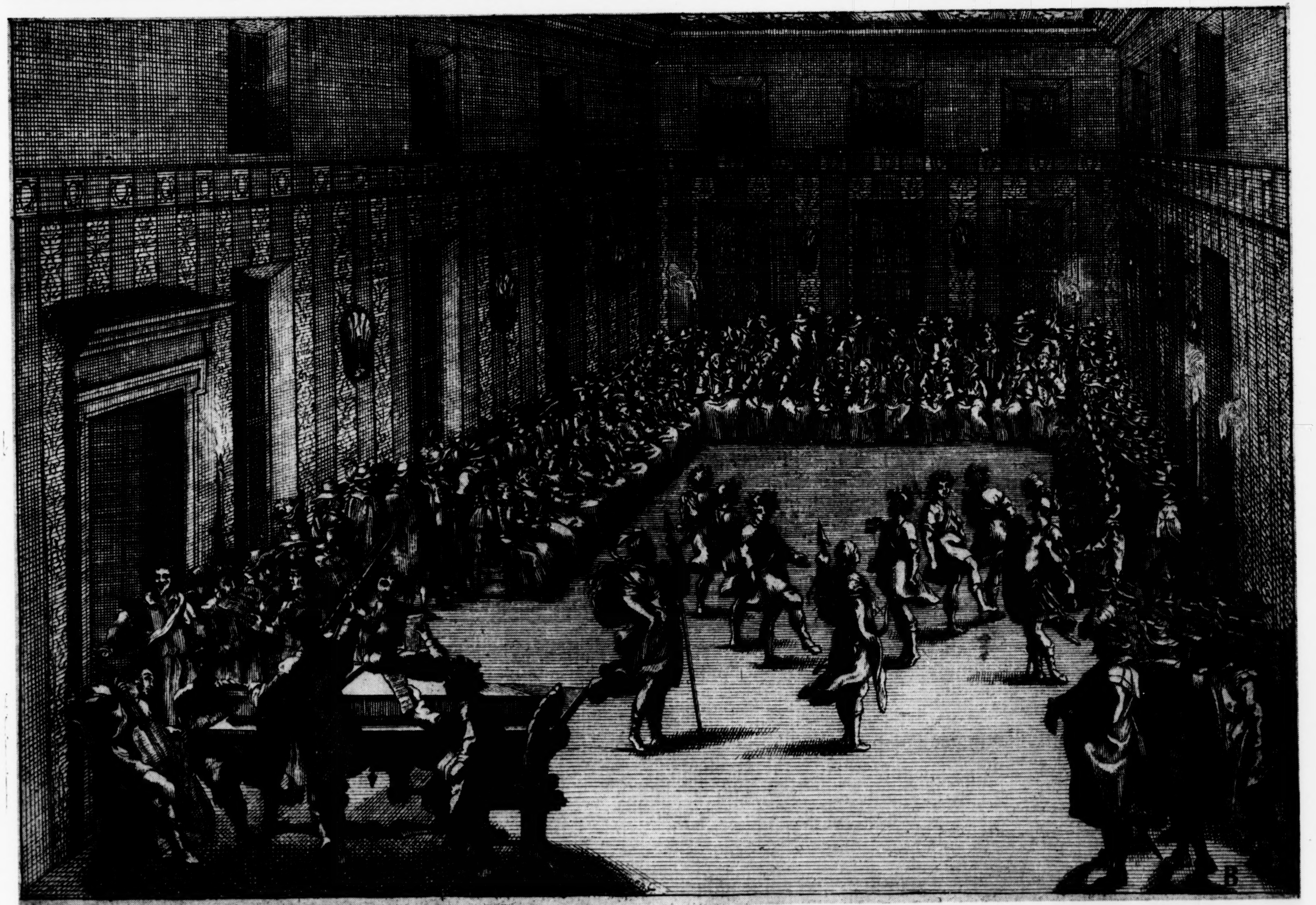
The long, often rich stretch, say 1589-1860, fills only half the volume; the short century, 1860-1946, the other and the better half.

The first half contains little that is new, much that is hackneyed, and also too much that is not of Italy. The Italian treasury of old dance prints and the art of ballet there deserved better.

The splendid Italian era, 1589-1650, is but poorly researched, exciting as are the well-known studies reproduced, and the color that suffuses all tends to rob these engravings of their natural sparkle.

The long stretch 1650-1820 is accorded but a dozen prints, not half of them Italian. While one is grateful for the lovely color-prints of 1815-30, the high romantic decades, 1830-60, again lean over heavily on non-Italian souvenirs. Even so, the superb Chalon "Pas de Quatre" is reduced to a postage stamp, while quite secondary lithographs and linecuts are featured in the finest color plates yet issued of that era.

From here on, however, the illustrations are sheer gain. It is in the excellent reproductions of dozens of old 1860-



A Stageless Ballroom Ballet in Rome in 1637. The actors in this ballet were a herald, two nymphs and six shepherds. The ballet was one of the entertainments given by Cardinal Antonion Barberini in honor of Prince Alexander Charles, son of the then King of Poland.
From the collection of GEORGE CHAFFEE.

THE SOUVENIR PRINT

"BALLETTO". Plate B in Vitale Mascardi's "Festa fatta in Roma, 1634" (Rome, 1635) designed by Andrea Sacchi and engraved by F. Collignon. From the collection of GEORGE CHAFFEE.

1900 photographs that the work is entirely new and as entirely fascinating. Again, the report on ballet in Italy in the 20th century is equally novel and welcome.

To sum up, as a handsome printing job, a gift book, a glorified scrap album of ballet history in Italy, a heterogeneous gatherum of dance pictures magnificently displayed, this volume is unequalled. Its color prints are exquisite and gorgeous. Its latter half is a distinct contribution to the iconography of ballet. Despite its flaws, it is a valuable work.

Our Souvenir Print reproduces one of the early Italian ballet prints that certainly should have been in Sig. Carrieri's volume but is not. It is an almost unique example of a 17th century ballet as often produced at a "Court" entertainment (here, in the Barberini palace in Rome in 1634). There is no formal stage. The audience is seated on three sides of the hall. The musicians are clustered apart at the far end, and before them in the clear centre area, the ballet was danced. Here the wonders of Italian scenography are forgotten and the dance reigns.

"CULTURAL HISTORY OF BALLET"

This German work is by the noted Viennese scholar, Dr. Joseph Gregor, editor of the famous "Monumenta Scenica", the most handsome publication ever devoted to the theatre arts and itself replete with elegant ballet material.

It is a commonplace fat octavo of no pretensions as a printing job. Its 20 color plates are effective and its 268 halftones neat. Its thought-provoking text is jammed with precise data and of special importance because Dr. Gregor is continually at pains to take the pictorial arts directly into consideration as a complementary "source literature" for any sound study of ballet history.

The author obviously knows his iconography. If he chooses to lean heavily on Germanic items, that is understandable and even welcome, for those old exhibits are all too little known in modern works.

Regardless of the virtues of the text, the pictures make this book worth your attention. One example must suffice. Twelve illustrations are from a series of original pen and wash drawings for a version of "Le Diable a Quatre" (Die verwandelten Weiber) as produced by (Paul?) Taglioni, (once) in the Staatstheatermuseum, Berlin. (One wonders with a sick feeling what has been the fate of such collections in dozens of important German and other cities during and since the war.)

These animated drawings are nothing as works of art. They are but a ballet-master's pictorial record of his compositions, sketchbook notes. But as choreographic designs they are first water dance souvenirs.

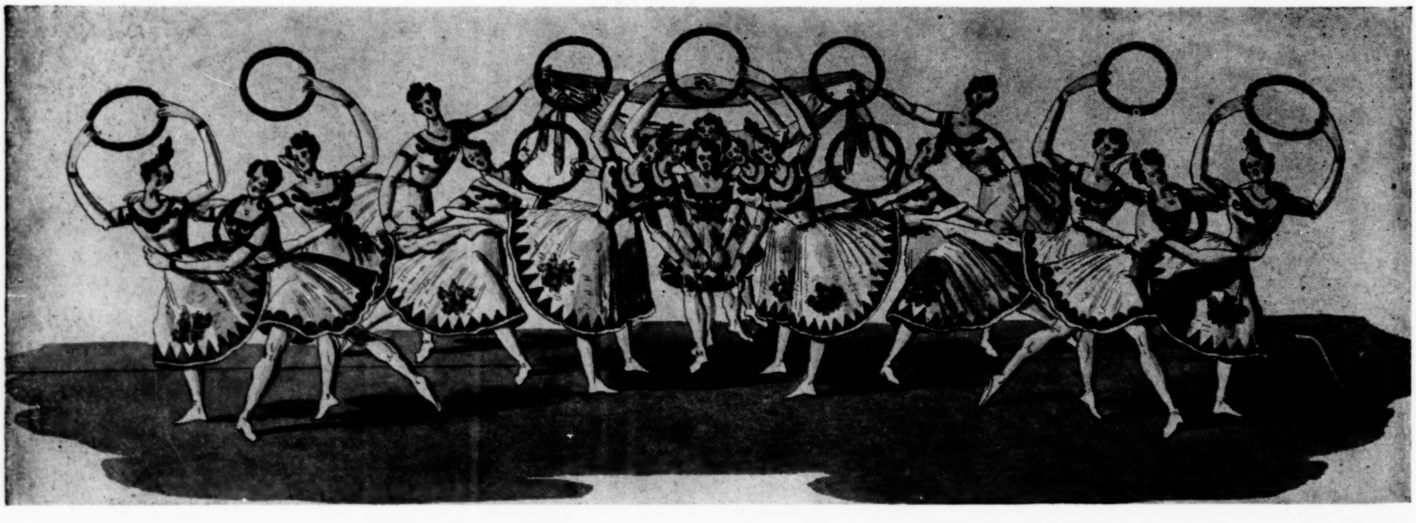
These designs belong to a large class of such pages of Romantic vintage to be found in various European museums (as at La Scala, Milan) and floating about loose in commerce. I secured some fifty in Naples years ago. Various choreographers, also amateur artists, then set down their compositions in this detailed fashion. It is effective notation. Does any modern choreographer take the time and pains to do the same?

You may recall that Mr. Cecil Beaton made telling use of a number of such drawings in the exquisite Souvenir Program that he arranged for Ballet Theatre last season.

I reproduce two designs of this type from my collection, anonymous works of the 1840's. Later, as stamps on them show, they became the treasured and useful property of first one and then another ballet-master. As a series, these modest but enchanting works would even be of value to our modern composers — and perhaps already have been.

With a new season just opening, teachers, students, or anyone looking for ideas in theatrical dance could scarcely do better than put these two volumes on their shelves for ready and continual reference for their inspirational illustrations of our elusive art.

Original drawings by anonymous ballet master-artist of 100 years ago. Corps de ballet is equally divided into men and women.



CARIB MUSE

photo: EARL LEAF

A black tornado hits Trinidad once a year during the pre-Lenten Carnival season. Revelers in costume take over Port of Spain and other cities. Natives in the costume of medieval knights seen above.

by SYLVIA H. FLEISHER

development and origin of Caribbean music and dances

part three . . . TRINIDAD

When the huge sugar cane and cocoa planations of Trinidad were worked by the slaves during the Colonial Period it was their custom to gather about in the evening and sing about the day's happenings or recount the brave deeds of some hero of their native land. These songs gradually became known as "Calypso" songs.

True Calypso is still sung in "patois", a dialect similar to the Haitian "creole" which contains a good percentage of original African material. The tendency is now away from this patois toward English. There is little doubt that Calypso songs were used as clandestine means of spreading illegal knowledge among the slaves. The religion also because of animist nature, was kept fairly occult. These two factors, religion and social repression, are perhaps largely responsible for the excellent preservation of the African element in the music. The slave system was officially abolished in 1838 but it is evident that true democracy has not yet arrived in Trinidad. Many Calypso songs today decry British Colonial oppression and racial inequality, with the result that all the lyrics are subject to strict censorship.

The popular present day Calypso is a product of the city: it is played over the radio, made into records, given in park concerts, used to entertain at cafes and at dances. Lyric sheets are hawked on the street. There is also an annual tournament of Calypso.

Every February at Mardi Gras all the musicians of the island come to Port of Spain in carnival costume. Each group sets up a tent which it considers its own territory. The procedure is then to "invade" another group's tent. The leader, the vocalist of the invading band of troubadors, enters and sings a war declaration challenging the leader of the other group to join him in a battle of song. The battle is made up of extemporaneous dialogue. Insults are politely made in verse. The elements considered by the public in selecting the winner are the clever use of long words, rhyme and melody invention within the form chosen by the contestant who is the challenger. There must be no repetition of verses and the improvising continues until one of the opponents hesitates or stops entirely, at which point he may cry "Bar"! Then begins a duel in which

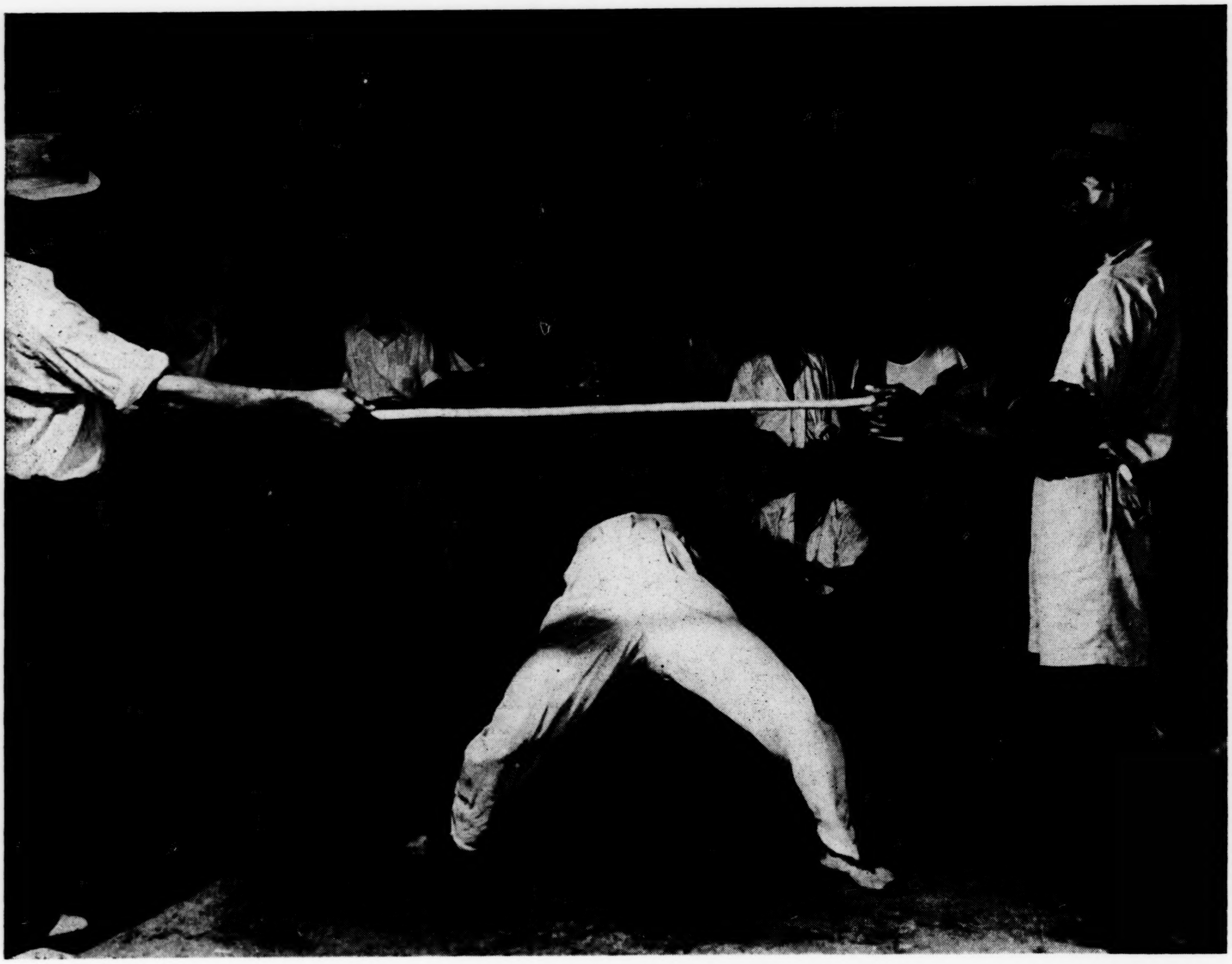


photo: EARL LEAF

the singer on the defense improvises a sixteen line lyric on any subject, and the aggressor attempts to make himself heard above the melody by contriving a contrapuntal melody which takes advantage of each rest and long syllable to make itself heard. Here syncopation is at its height. The rules of the contest are complex but the public, as well as the contestants, knows them all.

Members of the Calypso groups often assume strange names explanatory of their vocal appearance such as "The Lion," "Atilla," "King Radio," and the "Growler."

The Calypso orchestra is comprised mainly of rustic, homemade instruments, of which the bamboo is outstanding. The "cut-in" is a fat bamboo trunk about four feet long, stopped at one end and hit with a hard mallet. The "foulaing" consists of a pair of eight inch sections of trunk which are struck together. The "vira," a metal version of the Cuban "Guiro," the gin-bottle, empty or tuned with water, the "cuatro," oversized ukelele, and a small hand drum complete the ensemble. The big-name bands of the city, of course, contain many more instruments of the usual type, but those mentioned above are the integral and native part of the Calypso orchestra.

The orchestras tackle any type music but their true understanding is reserved for the material of strictly local origin. This finds expression in the form categories of the "Calypso-ballad," the "leggo," the "Kalender" and the "Shouter."

Requiring great athletic prowess is the LIMBO, a unique dance, probably performed only in Trinidad. With a series of shuffling steps, arms swinging, body swaying, the dancer bends far backward until he has passed under the stick.

The BELAIRE is one of the oldest dances in the Trinidad mountains, a solo, usually performed by a woman who sings, chants and flings her skirt in fanciful designs, with a few steps comparable to a cross between African shuffle and Irish jig.

photo: EARL LEAF

photo: EARL LEAF

Negro ballet groups scout every nook and cranny of Trinidad to study the dances performed by country people like these. Belle Rosette and Boscoe Holder are leaders of this movement in Trinidad.

The ballad's thematic material suggests purely European derivations: English and Spanish, and perhaps some children's games and French folk-tunes. There is an intensive use of syncopative distortions that made the first product relatively sophiscated. The rhythm approximates that of a "beguine martiniquaire" played a little too slowly, and in general it is far less complex that the Cuban "Son" with its stately frenzy. The Calypso ballad sometimes approaches an inspired "Son" in its effect, but never in quality. The "Son" is purer and more involved.

The "leggo" is a primitive form of single-tone Calypso. The percussive element is more evident and its African ancestory clearly discernable.

The "Shouter" is a translation into English of songs about performances of the "shango" and "Bellé" ritual dances of animism, dances dealing with mass hypnosis and secret society songs which are a direct survival of African ritual songs.

The "Kalender" was evolved for one purpose: the accompaniment to jousts of club-fighting. It is strident and lusty, sung to rhythm provided only by a powerful metallic battery which has long passages to play alone.

The subject matter of Calypso lyrics covers anything from a simple love tale to events in current world politics. Calypso is fast becoming a kind of inter-Caribbean swing, reaching from Jamaica to the southernmost tip of the Antilles.

AN INTRODUCTION TO BALLET HISTORY

BALLET from its birth in the Italian Renaissance to the contemporary scene

In Twelve Parts

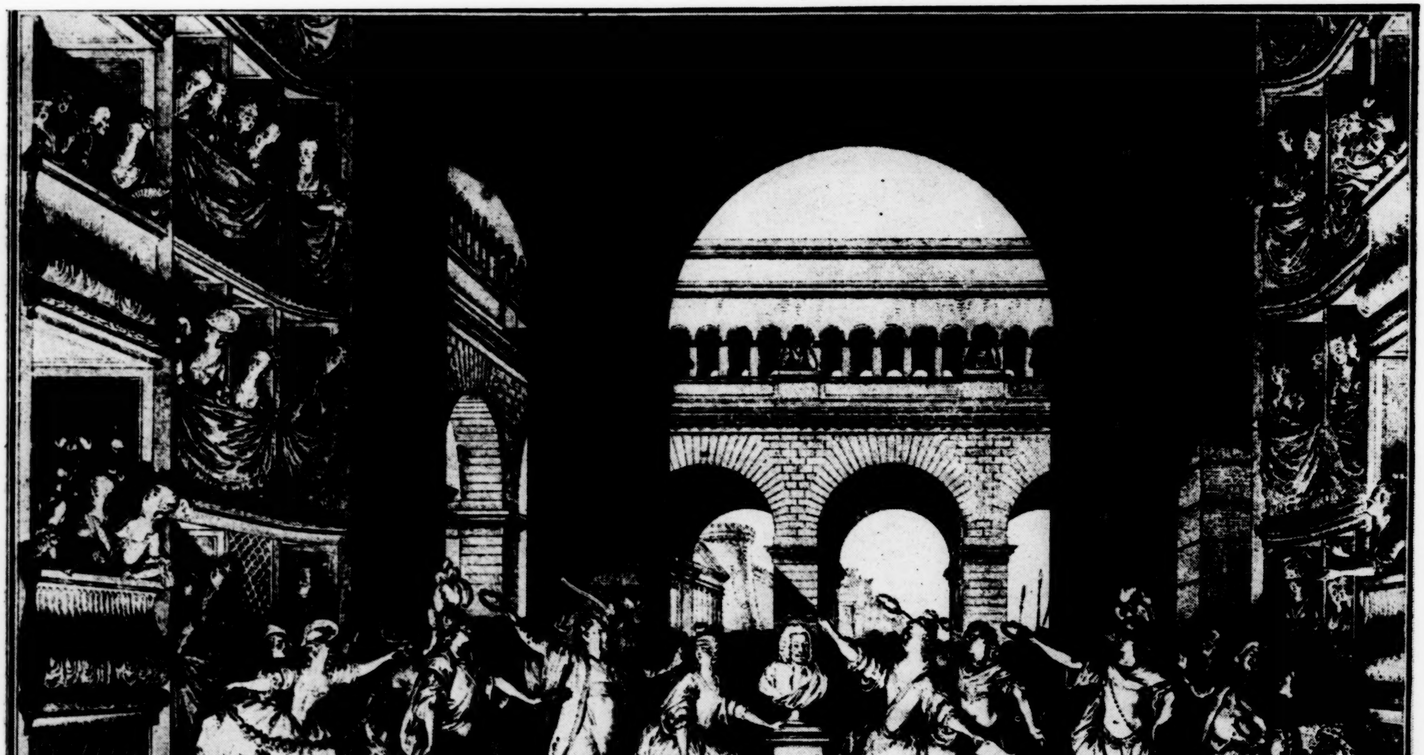
by A. E. TWYSDEN

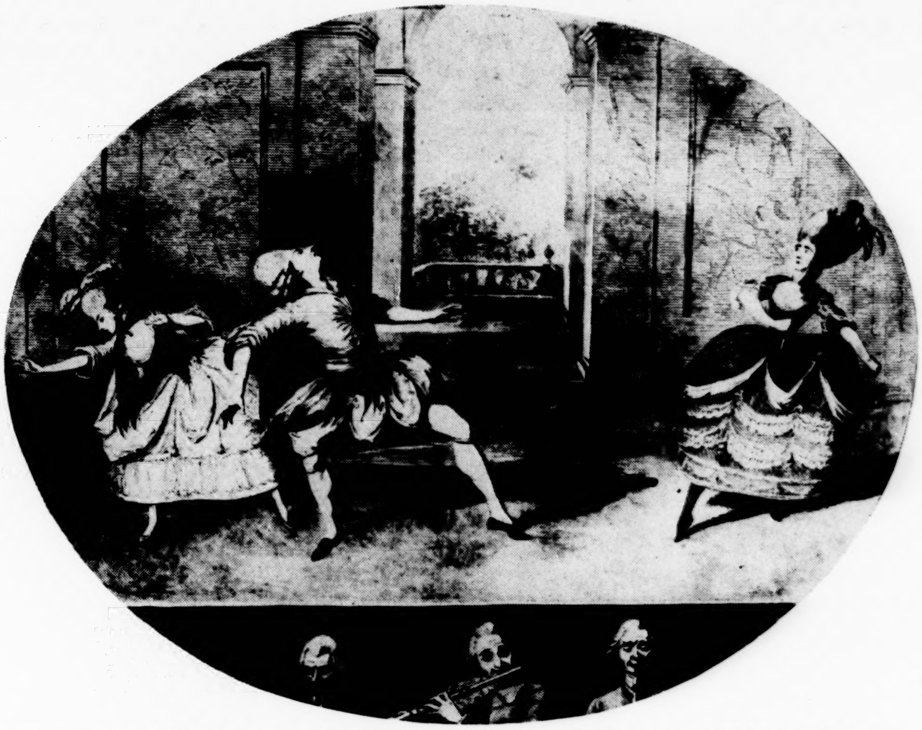
Chapter Two

THE FRENCH SCHOOL

"The Coronation of Voltaire", a gala ballet 'performed at the Theatre Francais in 1778. Spectators' boxes overlap the stage itself and audience and dancers alike gawk at distinguished spectator in the upper (unseen) box of the theatre.

Engravings reproduced by courtesy of the Museum of Modern Art





The tragi-comedy "Jason et Medee", circa 1781. Stylized pantomime of the period faithfully etched by anonymous artist.

When Louis XIV of France established a school of Music and Dance to be attached to the Academie Royale in the year 1672 he laid the foundation stone of the classical ballet as we see it today. The School was under the direction of Jean Baptiste Lully, one of the most talented men of his time, for he was not only a dancer but also a violinist, composer and choreographer.

The maitre de ballet in charge of the public performances was another celebrated dancer, Pierre Beauchamps, who is famous for having classified and described the "five positions" of the feet which are the basis of classical dancing. The positions are the first things that every would-be dancer in every ballet school has to learn today.

The names given these positions were of course, French, "*premiere position*", etc., as were the names of each new step invented, "*pirouette*", "*entrechat*", "*arabesque*", "*cabiole*" and although in the present day some Italian terms have come into use, such as "*adagio*", instead of the original "*adage*", yet French is still the technical language of ballet all the world over.

The royal school provided for the training of girls as well as boys, which was quite a new idea for those times, as there were not yet any professional *danseuses* in the theatres, although the Court ladies used to dance when ballets were produced in the Palace. Otherwise, all girls or women's parts were danced by specially trained boys.

Nine years after the founding of the school, Lully produced a new ballet, "Le Triomphe de l'Amour", in which four of the newly trained "danseuses" made their first appearance. The soloist was Mlle. Louise Lafontaine, first "premiere danseuse" in history, but although both she and her successor, Mlle. Subligny, greatly pleased the public, yet the male dancers remained for many years the main attraction for the audience.

Louis Pécour, who succeeded Beauchamp as maitre de ballet in 1706, made his debut in 1674 when only nineteen years old. Throughout his career he was adored by the Parisian crowd and was still at the height of his glory when he retired at the age of fifty.

To Louis Dupre, (le grand Dupre) who followed Pecour, belongs the honor of being the first dancer to have been named "Le Dieu de la Danse". He made his debut at the Opera in 1715 and retired 31 years later in 1751. As a dancer Dupre surpassed all his predecessors, being both graceful, brilliant and an excellent mime. During his long career he became the teacher of many famous dancers and choreographers, two of whom, Noverre and Vestris, became famous all over Europe.

Gaetano Vestris, an Italian, was born in Florence in 1729, but his family moved to Paris while he was still a child, so he and one of his sisters began to study dancing with Dupre.

Vestris made his first appearance at the Opera in 1748 and three years later succeeded Dupre as premier danseur. As perfect a classical dancer as Dupre, he was more successful in conveying emotion in his roles. In private life he was extremely conceited and was wont to say that the century had produced only three great men — Voltaire, Frederick the Great and himself!

Vestris also inherited Dupre's title of "Le Dieu de la Danse" but being Italian, he pronounced it "Diou". From 1761 to 1770 he shared the position of maitre de ballet with the dancer Jean Lany, and in 1781 he retired from the Opera with a pension. But to give up the stage entirely Vestris could not do, and so he reappeared from time to time, with great success.

Auguste Vestris, son of Gaetano, born in Paris in 1760, learned dancing from his father. An infant prodigy, he

continued on next page

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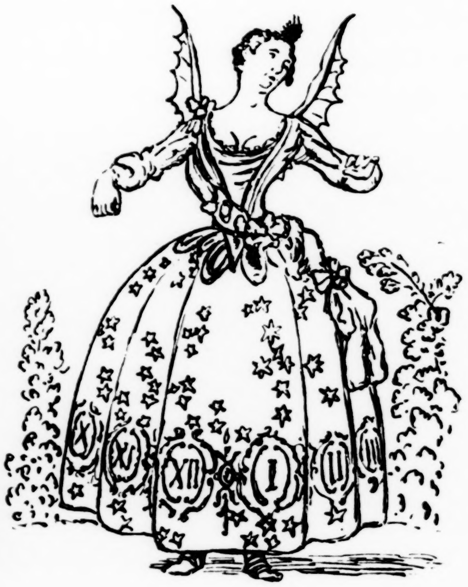
made his debut at the age of 12, became a soloist at sixteen and remained a *premier danseur* at the Opera for 36 years.

Auguste Vestris was renowned for his technique and wonderful elevation, of which his proud father declared that "if Auguste does not remain in the air, it is because he is unwilling to humiliate his comrades". In addition he mimed well, had a good ear for music and could adapt himself to any style of dancing. In actual fact he was not a "classical" but a "demi-charactere" dancer. Noverre described him as the most astounding dancer in Europe. At the age of 66 he retired from the Opera and became a teacher in the ballet school.

Jean Georges Noverre, born in Paris in 1727, is better known as a choreographer, reformer and innovator, than as a dancer and though he danced for several years in Paris he very soon began to produce ballets both there and in other cities. He traveled a great deal, visiting London, Strasbourg, Lyons, where he published his famous "Lettres sur la Danse et sur les Ballets" and eventually to Stuttgart where he became *maitre de ballet* in the Court theatre of the Prince of Wurtembourg. The Prince was most liberal with his money and Noverre was able to experiment at will to try out all his theories. He succeeded so well that Stuttgart became a



Costume worn by ballerina in "Ballet des Elements" after Gillot, circa 1721. The hours of the day and night are seen on the skirt.

Mecca for the ballet world. After seven years Noverre left for Vienna where in spite of producing fifty ballets he found time to teach the Archduchess Marie Antoinette to dance. From Vienna he went to Milan and from there in 1776 was called to Paris by his late pupil, Marie Antoinette, now the Dauphine of France, and appointed *maitre de ballet* at the Opera.

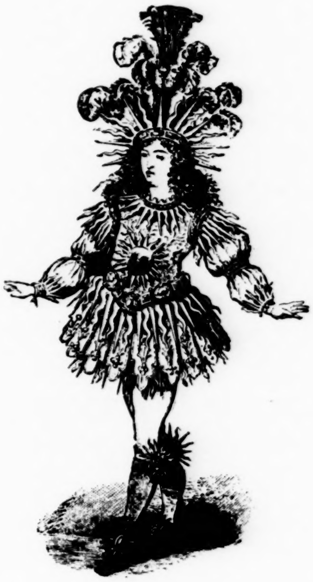
The appointment was productive of much trouble since two *maitres de ballet* had to be displaced to make room for Noverre, who, in consequence, was not too popular.

Jean Dauberval and Maximilien Gardel, the two victims, were both excellent choreographers, and so the dancers, at the Opera led by the brilliant Madeline Guimard, ranged themselves on their side, causing continuous intrigues and difficulties. Noverre eventually found the situation too complicated and resigned his position in 1781 and went to central France. With the outbreak of the Revolution in 1789 he took refuge in England but later returned to France and died at St. Germain in 1810. Noverre's work and writings played a very important part in the history of ballet and will be referred to in their proper place.

Noverre having left the Opera, Dauberval and Gardel were reappointed, but Dauberval left after a short interval and went to Bordeaux, where in 1786, he produced *La Fille Mal Gardee*, the oldest of all the ballets danced today. It is in the regular repertoire of the Russian State Theatres and a revised version was produced by the Ballet Theatre, re-named "Naughty Lisette".

Maximillien Gardel died in Paris in 1787 and was succeeded by his brother Pierre, who held the post for forty years, all through the Revolution and the Napoleonic wars. It was an unfortunate period, during which the prestige of the French ballet declined, since it was no longer possible for foreign dancers to come to Paris to study or to see the latest productions. Many inartistic propoganda ballets were put on by order of the Revolutionary authorities who now had control of the Opera and ballet. When more normal conditions prevailed, the Opera engaged foreign artists to dance leading roles beginning with Marie Taglioni in 1828, followed by Fanny Elssler, Carlotta Grisi, Francesca Cerito and others. Later, when the technical skill of the Milanese dancers astonished the world, it became the fashion to engage Italian stars for the Opera.

As a result, the poetry and grace for which the French school was renowned suffered an eclipse owing to the mechanical triumphs of the Italians; at any rate, on the female side.



Louis XIV as "Le Roi Soleil" in the Ballet of Night. Performed in 1653.

The French male dancers and choreographers, such as Jules Perrot, Arthur St. Leon, and Lucien Petipa, continued to hold their own against foreign rivals; and, as many of them were the creators of ballets which we see today, their work will be discussed in later chapters.

At the beginning of the present century, the Italian School found itself completely eclipsed by the dancers from the Imperial Russian schools. In 1911 Serge de Diaghilev brought a company of these dancers to Paris which gave fresh stimulus and new ideas to the French dancers.

In 1933, four years after the death of Diaghilev, Serge Lifar, last *premier danseur* of the Diaghilev company, was invited to become *maitre de ballet* at the Opera.

Lifar produced many new ballets and infused fresh energy and enthusiasm into the dancers and from the time of his appointment dates the renaissance of the Paris Opera. Even during the period of eclipse the dancers had still been excellently trained, and, since the advent of Lifar, French stars are once more shining on the stage of the Paris Opera.

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VIA THE GRAPEVINE

continued from page 5

chants of the Islands. In her search for the authentic and the beautiful ancient and modern dances, Miss Nelson visited all the Islands, left no stone unturned. It took her months of persistent knocking on tabu doors and constant solicitation of the superstitious Island teachers to crack the superstition about the teaching of the Island chants and dances to a haole (white woman). The superstition has it that it is death to teach a haole these sacred chants. It is our pleasure to record that all parties involved are alive and never felt better.

The other tale comes from our buccaneering writer-photographer, **Earl Leaf**, who is back in America after nearly a year in South America on the trail of native dances from Tierra del Fuego to the Panama Canal. His forthcoming book, tentatively titled "Fiesta and Fandango" will tell all. This is Earl's second book; the first, "Isles of Rhythm", about the dances of the Caribbean, is about to make a Fall appearance. Earl claims to have got caught in the four-day carnival at Rio and danced through four days and nights because he could not effect an escape from the crowd. Is he kidding?

At a farewell performance at the Paris Opera on July 31, Tamara Toumanova and Kaliougny danced Balanchine's "Le Palais de Crystal".

* * *

Ballet Theatre has lost **Shirley Eckl** and **Patricia Barker** on the distaff side; masculine vacancies are by **Dick Beard**, **Tommy Rall** and **Eric Christen.** New faces to be seen with this company are those of Misses **Jean Sullivan, Dolly Warner, Karol Williams, Arlene Garber, Virginia Barnes** and **Mary Burr** and Messrs. **Peter Gladke, Crandall Diehl, Michael Maule, Marvin Krauter, Mark West, Bill Thomson** and **Enrique Martinez.**

Backstage at the Paris Opera, Tamara Toumanova poses in costume for "Baiser de la Fee".

Ted Shawn will be back in America early in November after a tour of Australia and New Zealand which can be truly termed as triumphal. The Australian press and public was hopping happy about Mr. Shawn's dancing. He visited aborigine tribes in the bush country of Australia and the Maoris in New Zealand in search of ethnic material. He makes a stop-over in Cairo in his flight from Down Under to home.

* * *

Nelle Fisher, alumnus of the Martha Graham Company, the Music Hall, and recently of the musical "On The Town", has begun work at the Universal Studio in Hollywood on "Up in Central Park". She has a featured role and will dance in this film. She appeared this summer of 1947 in the Utah Centennial show at Salt Lake City, "Promised Valley", which was directed by Helen Tamiris.

* * *

The filmusical "Mary Lou", produced by Columbia Pictures, marks the first appearance on the screen of the Latin American dancers **Costanzo and Marda.** The team was recently seen at the La Conga in New York.

continued on page 43

BALLROOM CONTEST RULES

continued from page 8

the first five contests will receive medals. The All-Round winners will be awarded the "DANCE" trophy. Cash prizes totaling $1,000.00 will be divided among the first three couples in the All-Round Championships as follows: $500.00 for first place; $300.00 for second place and $200.00 for third place. There will also be other prizes to be announced later.

These Championships are geared to reward greatest all around ability. A couple ranking second or third in any one dance might well merit being scored as the All-Round Champions.

Evening clothes for both partners is obligatory in all contests. Gentlemen must wear full dress.

Both members of a team must register in person at the Championship headquarters, The Albert Butler Studios, 36 Central Park South, New York. Registration weekdays from September 15th to October 15th between the hours of 12:00 and 2:00 p.m. Entry fee is $1.00 per couple.

* * *

Rules Governing the Dancing in Professional Ballroom Championships

RUMBA — Music will start at 36 Measures Per Minute and speed up to 50 M P M.
WALTZ — Music will start at American Waltz Tempo of 40 M P M and speed up to Viennese Waltz Tempo of 58 M P M.
FOXTROT — 46 M P M
TANGO — 32 M P M
SAMBA — 56 M P M

STYLE

Contestants will be expected to observe a dance style which the general public will most wish to emulate. Remember, the markings for Authentic Rhythm and Style (see Point System) largely determine your ranking.

Dancers must maintain an erect and dignified carriage throughout each dance. Judges are instructed to give low scores to those who indulge in exhibitionistic feats and suggestive movements.

RUMBA — Erect carriage, quiet shoulders, and soft, rhythmic hip action makes for authenticity. In executing the faster tempo, this authentic style should not be sacrificed in attempting fancy steps.

FOTROT — Flowing travelling action, along with smoothly executed variations and left and right pivots will prompt high markings.

WALTZ — Basic box waltz (no two step) must be demonstrated as PART of the American Waltz. The Three Step and other practical and interesting variations may be used. In the Viennese Waltz, style and animation in making right and left turns will be the main basis for judging.

TANGO — The International-Style "closed" Tango, suitable for well-filled dance floors, is preferable to the old-style, semi-exhibitionistic concept of this dance.

SAMBA — Right and left turns, with variations, distinguished by soft rolling action of upper part of the body.

POINT SYSTEM

To insure the greatest possible accuracy in judging, a point system as follows has been devised by the Advisory Committee:

Authentic Rhythm and Style	— Maximum 20 Points
Carriage	— Maximum 5 Points
Footwork	— Maximum 5 Points
Animation	— Maximum 5 Points
Variations	— Maximum 5 Points

Maximum Score — 40 Points

The decision of the Judges in all matters is final.

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State of the Unions

(Continued from Page 16)

sible managements behind these people. The groups usually tour the "gym circuit", sponsored performances by physical education departments of colleges or by student organizations. Conforming to AGMA regulations would make these tours impossible, but is a problem being worked on.

We have not the space to list all the benefits that theatrical unions have won for the workers in the theatre, and there are many more on the agenda. For instance, a crying need is for more sanitary and more comfortable dressing-rooms, particularly in night clubs where the dancers while away many hours between shows. Educational programs to make the workers aware of their problems and what they can do about them are being formulated. Pensions, a state theatre, and many other needs are in the pretty dim future.

Perhaps there should be just one union, exclusively a dancers' union, aware of their particular problems rather than lumping them with actors, musicians, etc. Also there is the triple expense of having three unions. It is not at all unusual for a dancer to have to join all three. We know one youngster who danced in a picture house and joined AGVA. Fourteen weeks later she worked in a musical and Chorus Equity came around for dues. Before the end of the year she was in an opera ballet and paid initiation dues to AGMA. It is true that after joining one union, initiation is less for the next, but why have three?

The surprising thing is how little interest many dancers have in all these provisions for which their leaders and unions fought. Offer a dancer a contract and he is most interested to get in a clause about billing, publicity, and roles to be danced — especially the latter. That is fine and shows how sincere most dancers are about their art, but it is good there are unions to pave the way to better living.

* * *

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* * *

continued on page 44

Arumin

Lisan Kay, character dancer and member of Ballet Arts School faculty, is scheduled to appear this season in a leading role in a musical, as yet untitled.

The KEY to Danceformation, Please!

I

A. (d)
B. (e)

II

1. Helen of Troy
2. Fancy Free
3. Judgment of Paris
4. Giselle, Act I
5. Bluebeard
6. The Three Cornered Hat
7. Frankie and Johnny
8. Afternoon of a Faun
9. Gaite Parisienne.
10. Petrouchka.

III

1. Eugene Berman
2. Christian Berard
3. Isamu Noguchi
4. Hein Heckroth
5. Nicholas de Molas
6. Salvador Dali
7. Pablo Picasso
8. Leon Bakst
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2b Good Morning, Hap Hap Happy Day

Record No. 3. Military
3a Parade of the Wooden Soldiers (Pr.T)
3b Anchors Aweigh 3bb Stars and Stripes

Record No. 4. Soft Shoe
4a Shine on Harvest Moon (Prac-Tempo)
4b Jealous

Record No. 5. Buck
5A Blue Skies (Stop Time)
5AA I Know That You Know
5B Liza (Stop Time)
5BB Who (Stop Time)

Record No. 6, Buck
6A Honey Suckle Rose
6AA Darktown Strutters Ball
6B Coquette (Stop Time)
6BB Rosetta (Stop Time)

Record No. 7, Soft Shoe
7A A Pretty Girl I Like a Melody
7B Tea for Two

Record No. 8, Soft Shoe
8A It Had To Be You (Stop Time)
8B For Me and My Gal

Record No. 9, Waltz Clog
9A I'll See You
9B Falling In Love

Record No. 10, Rhumba
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LONDON

The English Folk Dance Society, founded by Cecil Sharp and now directed by Douglas Kennedy, is rapidly recovering from war-time conditions. The building, specially erected in Regents Park, N. W. for headquarters in 1931, was hit by a bomb. Luckily the precious Library had been removed, and the structural damage is now made good.

The Society has now 2500 members and 3800 associates and plans to use the Albert Hall, largest building in London, for shows for the post-war Fold Dance Festival, this scheduled for January 3, 1948. The Summer Festival is scheduled for July at Dartington Hall in Devon, which county has the largest number of members. Teams from all counties of Britain will appear in the London Festival and perhaps some from other European countries.

Cecil Sharp used to collect wisecracks from the country folk who dance in the Morris dances. Here is one:

"Girls have got things for their use
and men have got things for their use
and the Morrise is for men"

George Philcox

Juana, mime and dancer who is appearing currently on concert programs of the Ethnologic Dance Center.

CHICAGO

Ballet Rambert, the English company which is on its way to Australia, stopped off in Chicago long enough to be entertained at a party by former Rambert dancer Bentley Stone. Chicago dancers had a chance to meet dynamic Mme. Rambert and be completely won by her charm and impressed by her vivacity. British dancers Sally Gilmour, Frank Staff, John Gilpin, Sara Luzita, Elizabeth Schooling, Joyce Graeme and a score of others are making the trip which will take almost a year . . . Vera Love, who introduced her act "A Day in the Life of a Ballerina" to the Blackhawk Cafe in Chicago a few months ago, is back at the same spot because the dance number proved so popular.

Walter E. Owen

Vicki Henderson, appearing in the road show of "Show Boat" in which she took over role danced by Pearl Primus.

Dance director and producer Merriel Abbott has just returned from Paris, probably with new production ideas for her Empire Room in Chicago's Palmer House . . . *Chocolate Soldier* is being revived for the road. Balanchine is brushing up his choreography which will be danced by Lillian Lanese, Jack Gansert, Babs Heath and a corps de ballet recruited in New York. It is expected to reach Chicago early in October.

The team of Gower and Bell are a tremendous success in the Empire Room in Chicago's Palmer House. The girl is Marjorie Belle who was so good as the blonde witch in last year's *Dark of the Moon.* The man is Champion Gower, formerly of the team of Gower and Jeanne. Miss Belle and Mr. Gower, have also announced that they are soon to be married (She is the daughter of teacher Ernest Belcher of Los Angeles.) . . . Nick Long, Jr. is a show stopper at the Chez Paree . . . New books on the dance include what will surely be

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the year's best seller on the subject. It is a coloring book of ballet pictures, published by the Merrill Co., Chicago. The companion piece is a book of eight paper dolls to be dressed as Coppelia, Firebird, Sylphide, etc. Both obtainable at your local five-and-dime or from your favorite dance-bookshop . . . James A. Rozanas has written a book titled "Theory and Practice of Acrobatics and Tumbling" that is just off the press. Its special feature is a series of clear sketches that illustrate each trick. These were made from strips of movie film taken while the movements were actually done by a dancer. This points up little details that might not otherwise be observed and makes the learning or teaching of a trick more easy.

* * *

Cosmo-Sileo
In rehearsal for the Theatre Guild's new musical "Allegro" with Agnes de Mille coaching four members of the corps de ballet.

CNADM CONVENTION

The Chicago National Association of Dancing Masters' convention held in Chicago Aug. 17 to 24 was one of the most successful ever held, from the point of view of work given, attendance and new members enrolled. General friendliness ran high. Social life was gay with special fun at the president's ball when Johnny Mattison and Alberto Galo proved their artistry as performers as well as teachers. The Memorable Moment on banquet night was the Shim Sham as done by Muriel Stuart, Marion Venable and Alexis Ramov—the first two in blonde wigs and poisonous green and orange costumes.

Officers elected to serve the association for the coming year are: Edna Christensen, president; Brownee Brown, 1st vice-pres.; Louise Ege, 2nd vice-pres.; Howard Turner, 3rd vice-pres.; William Ashton, secy.-treasurer; Elisa Stigler, principal; Mildred Floerke, director of work; Jack Wolfram, sergeant-at-arms. The board of directors consists of Pearl Allen, Gladys Benedict, Clement Browne, Andy Quaid and Ermie Schultz.

* * *

MEXICO CITY

In our feast-or-famine manner of entertainment in Mexico, August has been a month of plenty. The biggest event of course was the arrival of Alicia Markova and Anton Dolin with a company of six young dancers from New York. We can thank Carlos Chavez and his Institute of Fine Arts for the special six weeks engagement of these great

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stars.

The Ballet de Mexico, a private dance group headed by Nelly and Gloria Campobello, which has given performances every couple of years or so for many years, has now been taken under the wing of the Institute, to supplement the modern ballet company of its Academia de la Danza, and since the Campobello company goes in for classical dancing, they were chosen to work with the Markova-Dolin Ballet. At each performance the local group presents one ballet of its own, the best so far being *The Three Cornered Hat* of de Falla, with choreography by Antonio de Cordoba, who also dances the star role, and is probably the best of our Mexican dancers. A number of the girls in the company show a great deal of promise, and one of these days Mexico may really have a classical ballet. For the present it is true that on their points the girls look pretty amateurish, especially on the same stage with Markova and Dolin, but they are learning a great deal from this association. And in Mexican and Spanish dancing the Ballet de Mexico is already excellent and quite professional.

Markova, it seems to us, gets better every time we see her. She is as lovely and ethereal as ever, and dances with the same fairy lightness that is the special quality of Markova. Dolin has lost none of his old elán, and dominates the stage with his usual sureness of technic and individuality. All six members of their ballet company some of whom were here before with Ballet Theatre, are good — with special bouquets to Rex Cooper, Wallace Siebert and Bettina Rosay.

* * *

After a summer of rehearsal on four new ballets, Katherine Dunham and her company are playing a six weeks engagement at Ciro's, Mexico's swankest night club. A night club does not lend itself to the presentation of the ritual dances for which Dunham is famous, but the folk dances and special numbers from the new shows go over very well in the limited space, and the show at Ciro's is exotic and delightful.

The four new Dunham shows (all with costumes and with one exception, sets by John Pratt) which New York will see this winter, are: *Jazz in Five Movements*, with music by Dorothea Freitag; *Warm-Up*, a burlesque on the company's opening last spring at the

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Iris Theatre here, before their sets and costumes had arrived; the *Veracruzana Suite*, with music by Baquiero Foster and decor by Miguel Covarrubias; and, perhaps the most important, *The Octoroon Ball*, with music by Castelnuovo-Tedesco, who came down from Hollywood especially to work on this ballet. *The Octoroon Ball*, which is Miss Dunham's first creation that even touches on the race problem, is a satire that builds gradually into tragedy, based on the old New Orleans institution of that name, where octoroon girls were practically auctioned off by their mothers as mistresses to the white elite of the city. Miss Dunham's approach is completely objective and intellectual, giving a full share of responsibility to the negro mothers, and the very absence of any element of propaganda adds to the power of the production. Thus, *The Octoroon Ball* is not only a bang-up show, but a thought-provoking work of art.

When the present engagement at Ciro's ends, Katherine Dunham will go to Hollywood, where she and ten members of her company will work in a picture with Yvonne de Carlo, for Universal, tentatively called *Casbah*.

Rounding out our feast of dance entertainment is a company of Argentine dancers showing at the Teatro Fabregas with the rather inclusive title of "Dances and Songs of Spain and America", and headed by bailarin and choreographer Joaquin Perez Fernandez. They are presenting a two months season of Spanish folkdances, in which they are only fair, and a long list of dances based on Latin American Indian and peasant lore, in which they are excellent. The colorful and often spectacular costumes are especially good, being only a little theatricalized, and the dances themselves are charming, the performances smooth and impressive. This sort of dancing is especially pleasing to the Mexican public, for it is what the people have been brought up on, and Mr. Perez Fernandez's company is good looking and proficient.

* * *

SEASON AT GREEN MANSIONS

Laymen frightened by "modern" dance glimpsed now and then in variety or concert, sat through a summer of it at Green Mansions, a camp in the Adirondacks, amused, pleased, and apparently none the worse for the experience.

Modern dance is not the usual fare at summer camps and on this account we nominate the master mind who planned this programme for a three alarm trophy. It was the idea of Ernest Glucksman, for the past five years director of the Summer Theatre at Green Mansions, to invite a modern dancer to the camp as director of the Summer dance festival, and it was his idea to go right to the top of the heap and get **Doris Humphrey.** It turned out to be the idea of ideas, as a consequence of which Green Mansions enjoys the distinction of being the only known summer camp to have a theatre packed week after week with vacationers viewing such favorites from the Humphrey-Weidman repertoire as "Shakers", "Square Dances", "American Ballads" and "Parade".

A company of nine dancers, most of them well known to the concert or Broadway stage, appeared once a week under the direction of Miss Humphrey. A number of original solos were seen, danced and composed by **Beatrice Seckler, Dorothy Bird** and **Miriam Davis.** An ensemble for six composed by **Herbert Ross** called "Sea Chanteys" was also presented. Other numbers were danced and staged (or both) by other members of the company, such as **Mark Ryder, Tony Matthews, Victor Duntiere, Emily Frankel** and **Jacqueline Perlman.**

The dancers also appeared on the twice-weekly camp revue and variety nights. Dorothy Bird was official choreographer for these, her most notable con-

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* * *

We must contradict our report of last month that the Dance Educators of America and the Dancing Masters of America parted by mutual consent. The parent organization, D.M.A. revoked the charter of the D.E.A., a subsidiary, at its summer convention in Detroit.

* * *

BALLET SOCIETY — A Preview

Ballet Society, in its second year of existence, finds its fortunes warranting a move from high school auditoria to a legitimate theatre. It has been booked into the City Center for its 1947-48 several performances.

The Society has five new works in the offing:

"Orpheus", choreography: George Balanchine, music: Igor Stravinsky, decor: Pavel Tchelitchew.

"Beauty and the Beast", choreography: George Balanchine, music: Alexei Haieff, decor: Esteban Frances.

"The Triumph of Bacchus and Ariadne", choreography: George Balanchine, music: Vittorio Rieti, decor: Corrado Cagli.

"Sedona, or The Favorite", choreography: William Dollar, music: John Colman, decor: Dorothea Tanning.

"Punch and the Child", choreography: Fred Danieli, music: Richard Arnell, decor: Horace Armistead.

By popular request the ballets "The Four Temperaments" (Hindemith-Balanchine-Seligman), "The Seasons" (Cage-Cunningham-Noguchi) and "Renard" (Stravinsky-Balanchine-Frances) will be repeated this season. "Blackface" (Harman-Christensen-Drew) will be restaged and presented on the program with "Beauty and the Beast".

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Ballet Society announces that Paul Magriel's "Chronicles of American Dance" (publisher: Henry Holt) will be sent to members as the first book of the new season. It will be followed by "Painters in the Ballet", also edited by **Paul Magriel.** In the Spring of 1948 Henry Holt will bring out for Ballet Society a collection of reviews and writings of the dance by **Edwin Denby,** a critic formerly associated with the New York Herald Tribune, and upon occasion, a contributor to DANCE.

Lincoln Kirstein, secretary of the Ballet Society, has completed an extensive monograph on the drawings of the painter Pavel Tchelitchew, published by H. Bittner and Company. The book is limited to a thousand copies and may be obtained through the office of the Ballet Society.

* * *

From Paris comes word that **Mary Jane Shea** opens the season at the Salle Vital with a solo dance recital on October 21. The opening of the exposition Salon de la Danse en Mouvement takes place on the 23rd, the recital of M. Weidt on the 28th and the Conference on Chilean dance on the 31st.

* * *

Jack Stanly, that hard working maestro, is on a well deserved vacation. He writes from San Francisco that the leisure is making him tired but that it is a lot of fun visiting his frends on the Coast, among them **Vera-Ellen,** and the Keeler family. He can hardly wait to get back and get into harness.

* * *

Variety and club dancers who use recordings of Spanish music wlil be interested to know that the pianist Erno Balogh has recorded a superb album for VOX, comprising the most danceable of the Lecuona "Suite Andaluza".

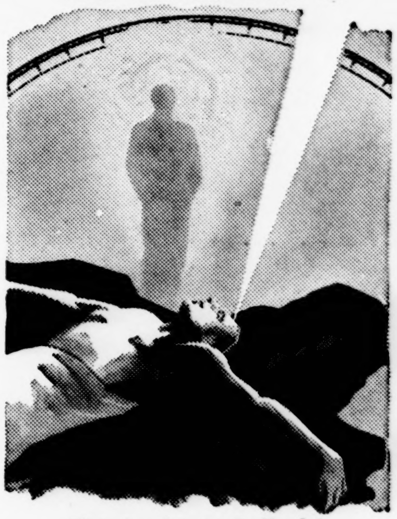
* * *

Almerinda Drago, in the corps de ballet of the Radio City Music Hall, has been appointed a talent scout by the publication Actors Cues. It will be Miss Drago's pleasure to submit talent to the scouts for 20th Century-Fox. And what's the matter with Almerinda herself?

* * *

From the look of the things, it won't be long before there is a blessed event in the Dokoudovsky family. Mrs. D (**Nina Strogonova)** left Original Ballet Russe and husband behind in London to return to New York and wait the happy day.

A SPLIT SECOND IN ETERNITY



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The Rosicrucians
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Valerie Bettis has been engaged to do the choreography for a musical with the teasing title "The Richest Girl in the World". Auditions in October.

* * *

If you are trying to create an East Indian headdress for your costume and you are all fouled up in beads and thread, your troubles are over. Let **Irene Mayo** help you. Miss Mayo, a teacher and research artist in Oriental costume art is inaugurating a costume guide and information service for teachers who do their own recital costuming.

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Artist-Designers Alfred Stern and Morton Haack inaugurate a department for the discussion of costume design problems in production. These beautifully illustrated monthly articles will treat problems of lighting, settings and other intrinsic theatrical production problems, especially addressed to the small dance group and teacher.

Plus . . . **Exclusive stories by DANCE correspondents on Ruth Page and Harald Kreutzberg — Reviews of the current season and diverting, informative BALLROOM articles by Alfred and Josephine Butler.**

Camilla De Leon, composer-pianist who has created original compositions for Pearl Primus, Kathleen Hinni and others, is offering a desirable service to teachers and professional dancers who require special music or arrangements. Miss De Leon is a lecturer on Music for the Dance and Dancer. She writes music to meet the requirements of ballet, modern, oriental, primitive and commercial styles.

* * *

The Ethnologic Dance center announces its October events as follows:

October 1-2: "Swan Lake" and "Caribbean Suite".
October 9: "Ea Mai Hawaiinuiakea" and "Swan Lake".
October 15-16: "Bach-Bharata Suite" and "Ea Mai Hawaiinuiakea".
October 22-23: "Krishna-Gopala" and "Bach-Bharata Suite".
October 29-30: "Devi Murti" and "Krishna-Gopala".

The company, called the "Exotic Ballet" in addition to **La Meri,** includes Lillian Rollo, Edna Dieman, Rebecca Harris, Lilian, Eleanor Oliver, Marilyn, Patricia Penn, Richard Cressey, Peter di Falco and others.

* * *

On Thursday, October 16th at 2:00 P.M. the American Museum of Natural History inaugurates another year of its dance recital program called "Around the World with Dance and Song" The program of the 16th is devoted to the dances of Indonesia (Bali, Java, Sumatra) by **Devi Dja** and members of her company. These monthly recitals are arranged by Hazel Lockwood Muller. Admission is free. DANCE will announce the recital of the month each month in advance.

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Modern dancers **Iris Mabry** and **Jose Limon** are slated for early Fall appearances in recital in New York. Mr. Limon's choice of theatre is not known, but it is definte that Miss Mabry will dance at the International on November 2nd.

* * *

Vecheslav Swoboda, after a prolonged illness, has returned to his classes at the Swoboda-Yurieva School. During his absence **Frederic Franklin** of Ballet Russe de Monte Carlo had been taking his classes, for which Mr. Swoboda and his pupils alike are pleased and grateful.

* * *

Eafim Geersh, director of the New York Ballet and teacher, has composed a tribute in ballet form to F.D.R. suggested by the semi-documentary film "The Roosevelt Story". He will present the work in New York late in November. He calls it "Requiescat".

* * *

The New York Society of Teachers of Dancing, Inc. held its first meeting of the 1947-48 season on September 21st at the Hotel Astor, New York. A lively program was included in the usual convention work. Mrs. Renee P. Hill presented a Fox Trot "Teaser", the dance creation of Mr. and Mrs. Robert Kirkpatrick of Erie, Pa. which was considered the hit of the volunteer hour at the D.M.A. Convention in Detroit. A. J. Weber and Jas. R. Whitton also demonstrated ballroom ideas for the meeting, and Viola Austin demonstrated ballroom work shown at the convention of the American Society in August.

Two stills from the Russian film "Russian Ballerina" which starts a long term run at the Stanley Theatre in New York this month.

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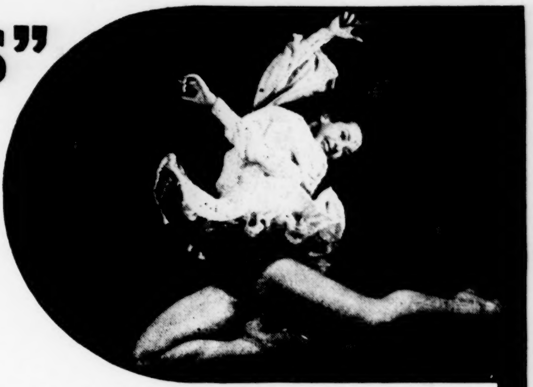

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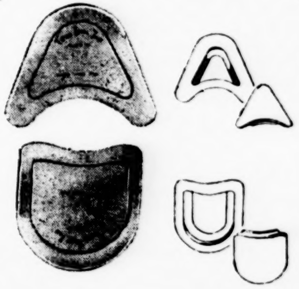

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